LYON & TURNBULL
AUCTIONEERS SINCE 1826

FINE ASIAN & ISLAMIC WORKS OF ART

4TH NOVEMBER 2022
LONDON LIVE ONLINE

FINE ASIAN & ISLAMIC WORKS OF ART

FRIDAY 4 NOVEMBER AT 10AM

Sale Number **LT713**
LIVE ONLINE

CONTACT

LONDON +44 (0) 207 930 9115
info@lyonandturnbull.com

VIEWING IN LONDON
22 Connaught Street London W2 2AF

Sunday 30th October 10am-5pm
until Thursday 3rd November 10am-5pm
Day of sale - closed for viewing

LIVE ONLINE WITH BIDDING BY TELEPHONE, COMMISSION AND LIVE BIDDING ONLY

ASIAN ART
IN LONDON

Front Cover
Lot 155 (detail)

Inside Front Cover
Lot 289 (detail)

BUYER'S **GUIDE**

This sale is subject to our Standard conditions of Sale (available at the back of every catalogue and on our website).

If you have not bought before we will be delighted to help you.

BUYER'S PREMIUM

The buyer shall pay the hammer price together with a premium, at the following rate, thereon.

26% up to and including £20,000;

25% from £20,001 up to and including £500,000;

20% from £500,001 thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

ADDITIONAL VAT

† VAT at the standard rate payable on the hammer price

‡ Reduced rate of 5% import VAT payable on the hammer price

Ω Standard rate of import VAT on the hammer price

Lots affixed with ‡ or [Ω] symbols may be subject to further regulations upon export /import, please see Conditions of Sale for Buyers Section D.2.

REGISTRATION

All potential buyers must register prior to placing a bid. Paddle registration must be completed in advance of the sale day. Please note that bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/ Driving licence)

2 – Proof of address (utility bill/bank statement).

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING LIMITS

Bidding levels in this auction will be capped. All new clients and clients who are looking to spend over £6,500 hammer may be requested by Lyon & Turnbull to submit a Bid Limit Request application and deliver to Lyon & Turnbull a deposit.

Please note, for this sale, anyone wishing to bid on lot 268 will be required to pay a £2,000 deposit. There will be no online bidding for this lot, so clients must register for telephone bidding or an absentee bid.

BIDDING & PAYMENT

For information on bidding options see For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue. Please note no cash payments will be accepted for this auction.

REMOVAL OF PURCHASES

Responsibility for packing, shipping and insurance shall be exclusively that of the purchaser. See Collections & Storage section for more info specific to this particular auction.

CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer's responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. Our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold 'as found', as per our Conditions of Sale.

IMPORT/EXPORT

Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

ENDANGERED SPECIES

Please be aware that lots marked with the symbol Y contain material which may be subject to CITES regulations when exporting outside the EU. For more information visit http://www.defra.gov.uk/ahvla-en/imports-exports/cites

COLLECTIONS & STORAGE OF PURCHASED LOTS

FOR INTERNATIONAL BUYERS & UK (OUTSIDE SCOTLAND) BUYERS

STORAGE: Items will be stored 22 Connaught Street, until Thursday 17th November at 12 midday.

Thereafter we will store items at Stephen Morris Shipping Ltd., 15 Ockham Drive, Greenford Park, Greenford, UB6 0FD. Telephone +44(0)20 8832 2222. Items will be available to collect from 9am on Tuesday 22nd November.

Please ensure payment has been made prior to collection. This can be done online, cheque, bank transfer or in person at our London office - details will be shown on your invoice also. Please note we are unable to accept cash or payments over the phone.

COST: Please note from Tuesday 22nd November you will be charged by our storage partners.

Insurance 0.25% (all items)

Smalls (paintings and objects) - £2.50 admin fee then £1.00 per day. Furniture pieces -

£5.50 admin fee then £2.50 per day.

FOR SCOTTISH BUYERS

STORAGE: Items will be stored at 22 Connaught Street, until Thursday 17th November at 12 midday.

Thereafter items will be transported to our Edinburgh saleroom and will be available to collect from 9am on Monday 19th December.

If you wish your item to be transported to Scotland please let us know by contacting the Department Administrator.

All collections will be by appointment only (this applies to both carriers and personal collections).

CALL 0131 557 8844

EMAIL info@lyonandturnbull.com

Please ensure payment has been made prior to collection. This can be done by bank transfer, and debit/credit card online (powered by Opayo) - details will be shown on your invoice. *Please note we are unable to accept cash or take payments over the phone.*

MEET THE **SPECIALISTS**

At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or current condition of a lot, or just want to find out more about the auction process.

Grace Tu
Head of Sale & Asian Art Specialist
grace.tu@lyonandturnbull.com

Dr. Tsai Yiing Ing
Junior Specialist & Administrator
tsai.yiinging@lyonandturnbull.com

Lily Streatfeild
Sale Administrator
lily.streatfeild@lyonandturnbull.com

Lyon & Turnbull Asian Art
倫敦, 英國

掃描上面的QR Code，加我WeChat。

禮昂騰博拍賣會 亞洲部門 微信號:
ID: Lyonandturnbull1826

買家指南

此次拍賣按照本公司的銷售條款舉辦（請參考每本圖錄末尾及本公司網站）。
如果這是您第一次參加拍賣，我們很樂意爲您提供建議。

買家佣金及其他費用

買家需支付拍賣落槌價和佣金，佣金比率如下：

20,000英鎊以內的拍品佣金為26%；

20,001至500,000英鎊的拍品佣金為25%；

500,001英鎊之後的拍品佣金為20%。

佣金的增值稅將根據法律規定的稅率收取；

增值稅將按照法律規定的稅率收取（請參閱我們的銷售條款）。

增值稅

† 符號表示買家需支付拍賣落槌價的增值稅，依照法律規定的稅率。

‡ 符號表示買家需額外支付拍賣落槌價5%的進口稅（已降低）。

Ω符號表示買家需額外支付拍賣落槌價的標準進口稅，依照法律規定的稅率。

所有標注【‡】及【Ω】的拍品將可能需進一步遵守進出口條約，詳情請參閱此圖錄末尾的買家須知 ‘Buyers Section D.2’

所有書籍類拍品無需支付增值稅。

提貨

拍品的包裝、運輸和保險僅限於買方。

圖錄描述

所有拍品描述、尺寸和估價僅供參考。買方有責任在投標前檢查所有拍品，以確保拍品條件令其滿意。我們的專家將很樂意爲您準備品相報告和其他圖片。這些資料僅供參考，所有拍品均根據我們的銷售條件“按原樣”出售。

進/出口

買家需注意有些國家禁止含有瀕危物種成分的產品進口，譬如犀牛角、象牙、珊瑚和玳瑁等。因此，若買家打算將貨物進口到另一個國家，則應在競拍前熟悉所有相關的海關條規。買方有責任取得任何相關的進出口許可證。無法獲得許可證不能成爲拖延付款的理由。

瀕危品種

請注意有Y記號的拍品在運往歐盟以外地區可能受到CITES條款的約束。欲了解更多信息，請查詢www.defra.gov.uk/ahvla-en/imports-exports/cites

取貨與倉儲
國際買家及英國境內的非蘇格蘭買家

倉儲：截至11月17日星期四中午12點之前，拍品將存放於22 Connaught Street。

客戶務必提前預約到本公司倫敦藝廊及辦事處提貨。

提貨時間：周一至周五，早上十點半到下午四點。預約請撥打0207 930 9115，或電郵 london@lyonandturnbull.com。沒預約恕不受理。

注：拍賣日不開放提貨。

此後，拍品將儲存在 Stephen Morris Shipping Ltd., 15 Ockham Drive, Greenford Park, Greenford, UB6 0FD。電話+44(0)20 8832 2222。買家可在11月22日星期二上午9點開始於此倉儲地點取貨。

請確保在取貨之前已完成付款。買家可通過在線支付、支票、銀行轉帳或親自蒞臨本公司倫敦辦公室完成付款。詳細信息也將顯示在您的發票上。敬請注意，我們無法通過電話接受付款。

費用：敬請注意，11月22日星期二起，我們的倉儲合作夥伴將向您收取費用。

小件拍品（繪畫和物件）- £2.50 手續費，然後每天增收£1.00

家俱及大型物件 - £5.50手續費，然後每天增收£2.50

蘇格蘭買家

倉儲：截至11月17日星期四中午12點之前，拍品將存放於22 Connaught Street。

此後，拍品將被運送到本公司位於愛丁堡的辦公室。買家可在12月19日星期一上午9點開始於此地取貨。

提貨時間：周一至周五，早上九點到下午五點。預約請撥打0131 557 8844，或電郵 info@lyonandturnbull.com。沒預約恕不受理。

請確保在取貨之前已完成付款。買家可通過在線支付、支票、銀行轉帳或親自蒞臨本公司倫敦辦公室完成付款–詳細信息也將顯示在您的發票上。敬請注意，我們無法通過電話接受付款。

競拍和付款指南

競拍註冊

所有買家必須在競拍前註冊。註冊信息可以親自在我們的前台，或通過電子郵件、傳真或訪問本公司網站提交。請注意所有首次參加禮昂騰博拍賣的競拍者都需要提供以下材料以便進行註冊：

1. 由政府機關簽發的身份證件（護照或駕照）；

2. 地址證明（水電煤帳單或銀行對帳單）

我們有可能在拍賣前要求客戶提供銀行證明或押金。通過辦理競拍註冊，買方承認他/她已閱讀、理解並接受我們的銷售條款（可在圖錄末尾和本公司網站查閱）。

競拍

已通過注冊的買家將獲取特殊買家編號。第一口出價被接受後，拍賣官將詢問更高出價，每口叫價由拍賣官決定。出售的拍品將記錄在成功競投者的賬單上，其名字及地址將依據競拍注冊呈交的資料，並不可轉讓。

競拍出價上限

本次拍賣出價上限為£6,500英鎊。欲花費（落槌價）超過此上限，請於拍賣前填寫並呈交出價上調表格，我們將向您索取銀行證明或押金。

所有新客戶將被索取銀行證明及兩千英鎊（£2,000）押金。

請注意，若要競拍拍品268，我們將向您索取兩千英鎊（£2,000）押金。此拍品只能以電話及書面競拍，不接受線上出價。

線上拍賣

此次拍賣不設現場競拍。

電話競拍

買家可以通過電話參與本公司拍賣，此次拍賣只接受最低估價至少3,000英鎊或以上的拍品進行電話競標。由於電話線路數量有限，必須提前預訂，並最遲在2022年11月3日（周四）之前申請註冊。所有電話競拍必須進行書面形式註冊，列出欲競拍的拍品號碼和買家的電話號碼。我們建議您預留最高出價，在電話無法撥通的情況下有備無患。我們無法保證會有足夠的電話線，或者可以在拍賣時接通電話，但會盡我們所能進行安排。此服務是本公司自願提供，風險則必須由買家承擔。

書面競拍

競拍表格可以在本公司官網取得。填寫完的表格應在拍賣前儘快以郵寄、傳真或電郵的方式提交。我們將代表您在最高限額的範圍內出價。如果收到兩個相同的出價，則第一位提交出價的買方有優先權。所有出價必須在拍賣前一小時收到。此項服務風險由買家承擔。

網路競拍

本公司網站刊登完整的拍賣圖錄。競拍者可通過網站留下缺席投標，並將收到本公司電子郵件確認其投標。

買家也可通過本公司網站注冊在線競拍 L&T Live（禮昂騰博在線），只需點擊拍賣日程，相關拍賣會或任何一項拍品，并完成注冊，此項服務不收取額外費用。我們的在線出價合作平臺為Invaluable、The-Saleroom、LiveAuctioneers、聯拍在線以及易拍在線，此項服務額外徵收費用。

付款

付款必須在拍賣後七日内完成。在收到全額付款之前，買家無法提貨。付款可以通過以下方式進行：

銀行轉帳

本公司帳號信息可在拍賣帳單上查詢，或向公司財務部門索取。

信用卡或借記卡

可以通過Visa Debit、Maestro、Mastercard、Visa或銀聯信用卡付款。

銀聯只允許信用卡持有者在場的情況下現場支付。我們無法接受銀聯電話及線上支付。

網上付款

本公司無法通過電話接受信用卡付款。請使用我們的在線支付服務（由Opayo提供）。您能透過本公司發給您的電子郵電帳單中找到付款鏈接，或者您可登錄本公司網站完成支付。

支票

支票應簽發給禮昂騰博公司。買家只有在本公司成功兌現支票后才能提貨。買家也可以要求在拍賣前就簽發支票。本公司不接受第三方提供的支票。若通過郵寄支付，請包括拍賣帳單上的憑單。

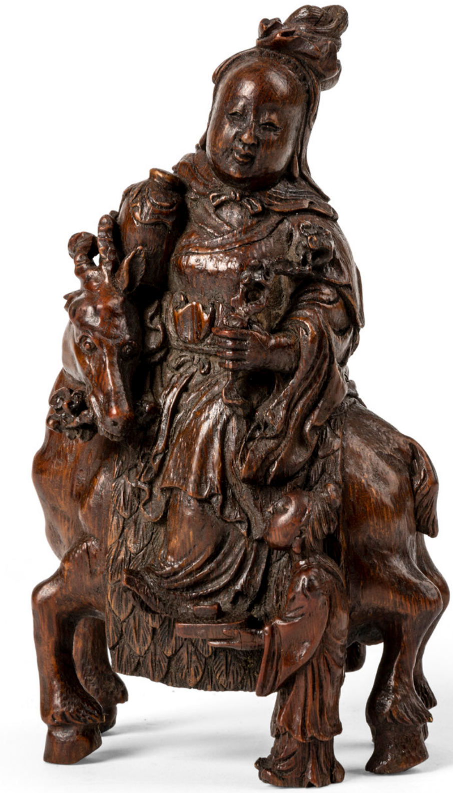
現金

此次拍賣不接受現金支付。

ORDER OF **SALE**

Lot No.	
1-22	Works of Art
23-45	Metalwares Including A Scottish House Collection (lots 34-38)
46-71	Paintings & Works on Paper
72-75	Snuff bottles
76-114	Jade & Hardstones
115-270	Ceramics Including A Private Scottish Collection (lots 154-158) and A Private Scottish Collection, Careston Castle (lots 269-272)
271-290	Japanese Art
291-295	Southeast Asian Art
296-307	Indian & Islamic Art

WORKS OF ART



1

BAMBOO CARVING OF MAGU WITH DEER

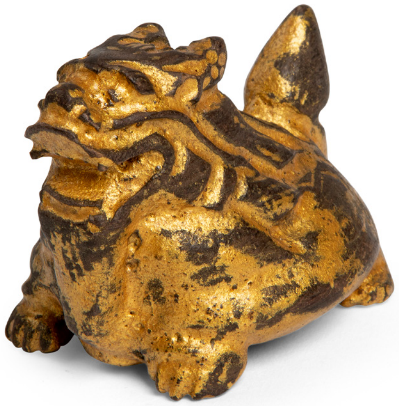
QING DYNASTY, 19TH CENTURY

清 竹雕麻姑獻壽擺件

carved with the female immortal riding a deer, her left hand holding *lingzhi* fungus, right arm with a vase, the deer standing on all fours, its mouth further with a *lingzhi* fungus, turning back to an attendant presenting a cup on a tray

13.5cm high

£800-1,200



2

GILT-PAINT VIETNAMESE KYNAM (KYARA) AGARWOOD CARVING OF A DRAGON-HEAD TURTLE

金漆沉香木雕龍龜擺件

the mythical animal carved in the round, the fragrant wood covered in gilt paint, with a fitted wooden box

6cm wide; 57g

Provenance: Private collection, London

£600-800

3

ZITAN FOLIATED VASE

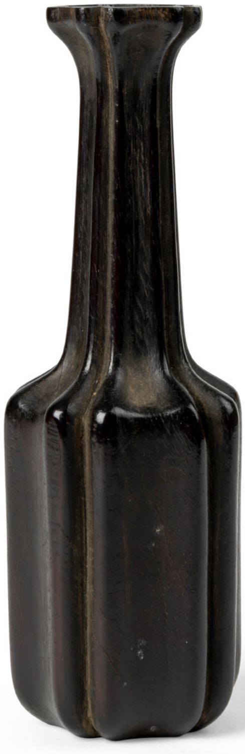
LATE MING TO QING DYNASTY, 17TH-18TH CENTURY

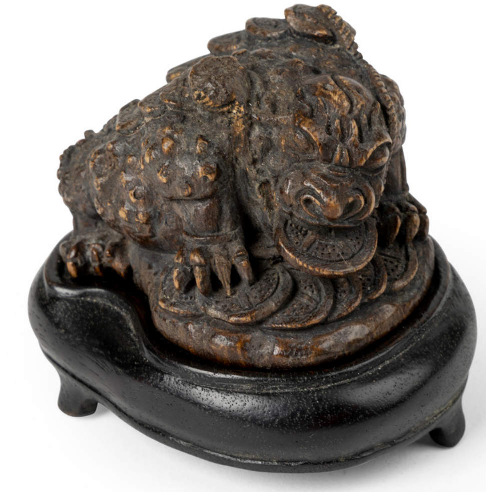
明末清初 紫檀雕瓜稜葵口花插

elegantly carved with five foliate lobes all the way from the body to the elongated neck, terminating into a splayed mouth rim, the wood has characteristic purplish hue

14.2cm high

£500-700





4

AGARWOOD CARVING OF A THREE-LEGGED TOAD

沉香木雕三足含錢金蟾

carved in the round with a three-legged toad carrying a string of coins on its back, and further holding a coin in its mouth, on a fitted wooden stand

5.8cm wide

£600-800

5

CARVED BAMBOO 'LADIES IN STUDY' BRUSH POT

QING DYNASTY, 19TH CENTURY

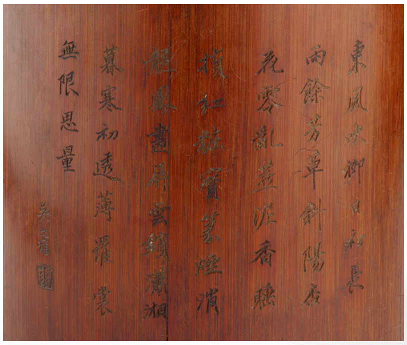
清 仿吳之璠款 竹雕美人讀卷刻秦觀詩筆筒

finely carved in low relief with a scene of two ladies studying in a garden setting, the other side incised with a Song dynasty poem by Qin Guan and 'Wu Zhifan' mark

15.4cm high

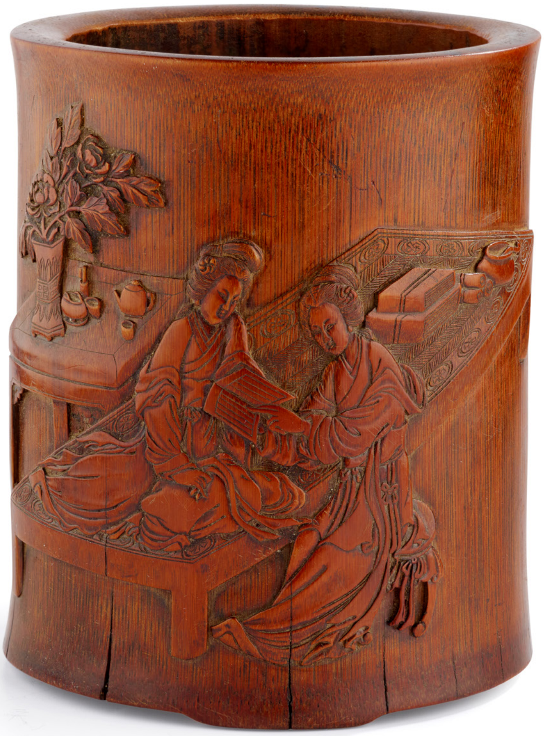
Provenance: Private Canadian collection

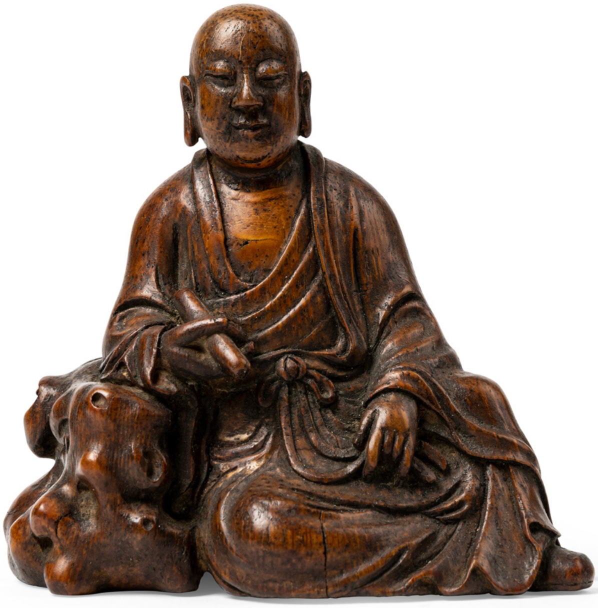
£1,000-1,500



東風吹柳日初長
雨餘芳草斜陽杏
花零亂燕泥香睡
損紅粧寶篆煙消
龍鳳畫屏雲鎖瀟湘
暮寒初透薄羅裳
無限思量
吳之璠

Inscription





6

BAMBOO CARVING OF A LUOHAN

QING DYNASTY, 19TH CENTURY

清 竹雕持卷羅漢

sensitively carved seated as an arhat leaning on rockwork on right, a scroll in his hand, his eyes downcast, face serene

8cm high

£600-800

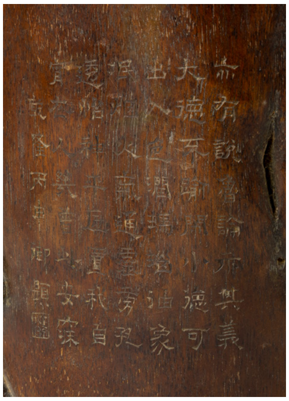
7

AGARWOOD ‘PINE TREE’ BRUSH POT
QING DYNASTY, QIANLONG MARK, 19TH CENTURY
清 乾隆款 沉香木雕松木題詩鑲硬木筆筒

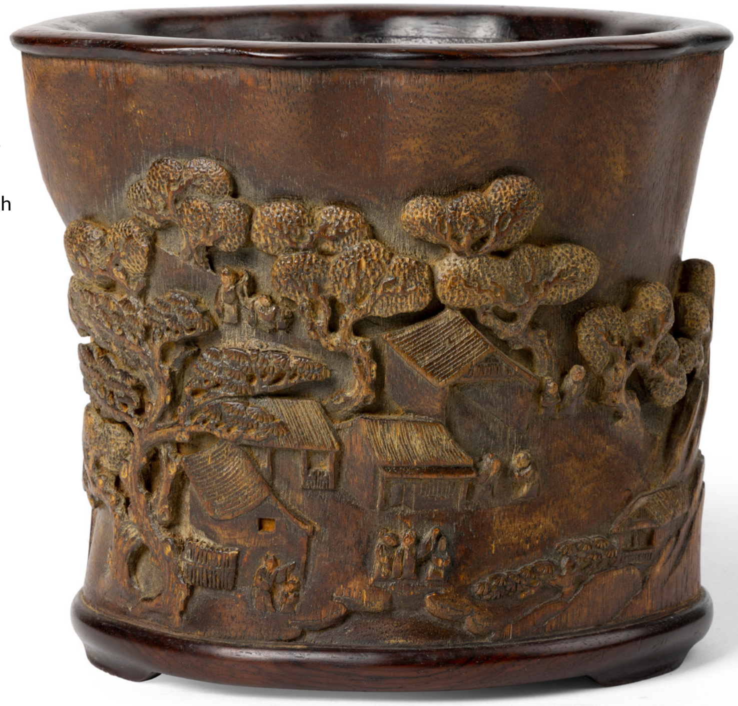
carved from a section of natural tree trunk, the exterior carved in relief with small figures in a village setting surrounded by large pine trees, the reverse incised with a poem, including a line of Qianlong Bing Wu year, the mouth rim and the base mounted with hardwood, the interior covered in lacquer

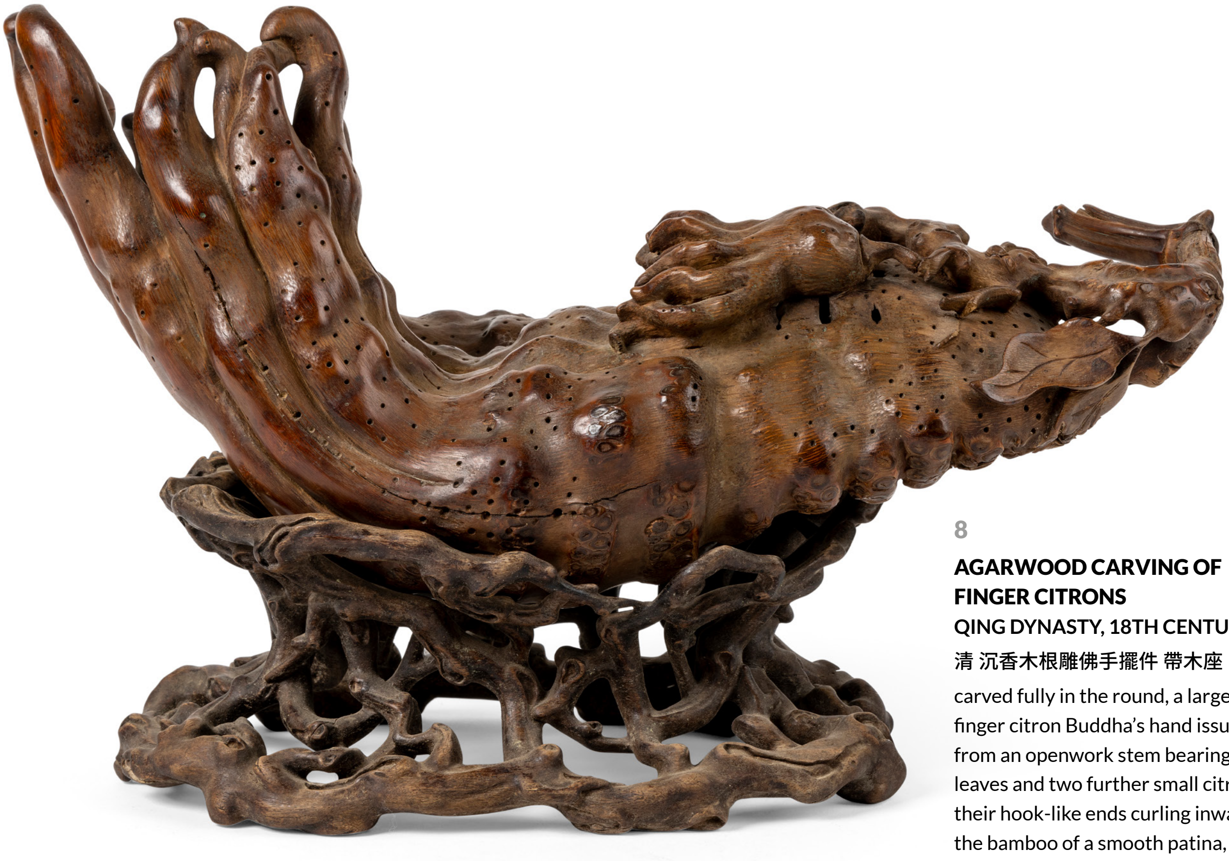
18.5cm wide

£4,000-6,000



Inscription





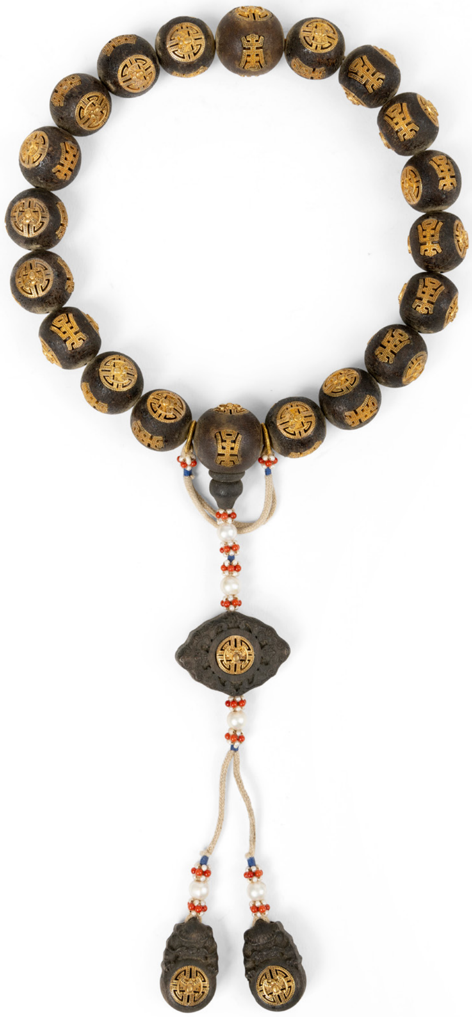
8

AGARWOOD CARVING OF FINGER CITRONS
QING DYNASTY, 18TH CENTURY
清 沉香木根雕佛手擺件 帶木座

carved fully in the round, a large finger citron Buddha’s hand issuing from an openwork stem bearing leaves and two further small citrons, their hook-like ends curling inward, the bamboo of a smooth patina, with a reticulated carved wooden stand (2)

37cm wide; 23cm high on the stand

£1,500-2,000



9

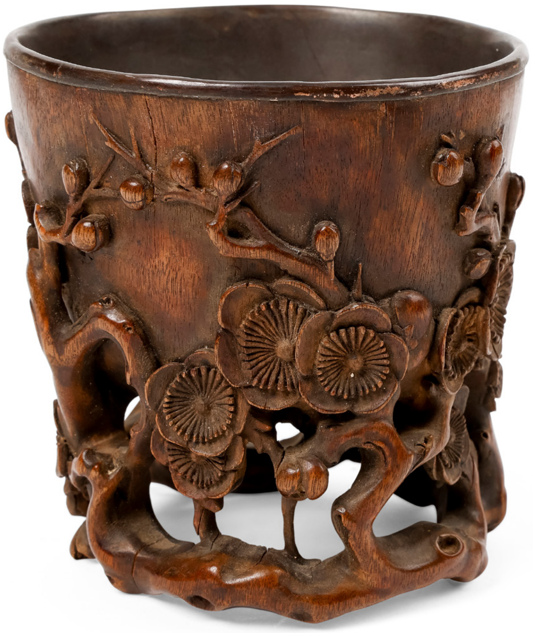
GILT-FILIGREE INLAID SANDALWOOD BEADED ROSARY

檀香木嵌鎏金纍絲念珠

comprising 18 beads spaced with two larger beads, each bead inlaid with *shou* character and bat motif in gilt-filigree, auxiliary tassels adorned with pearl beads and further sandalwood beads carved in low relief with bats and lions

2cm to 2.5cm diameter each bead

£600-800



10

HUANGHUALI CARVED ‘PRUNUS’ LIBATION CUP

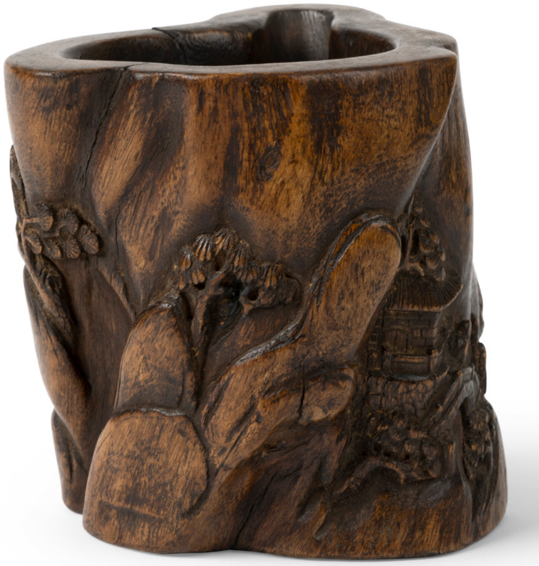
QING DYNASTY, 18TH CENTURY

清 黃花梨雕梅花樹樁角杯

carved in openwork, supported on a network of gnarled prunus branches with blossoming flowers, buds, and leaves, the interior inlaid with a silver lining

9.7cm high

£1,000-1,500



11

AGARWOOD CARVED BRUSH POT

19TH-20TH CENTURY

十九至二十世紀 沉香木雕樓閣山水圖筆筒

carved from a whole section of agarwood tree truck, the exterior carved in mid-relief with small figures and pavilions in mountainous landscape

12cm wide

£300-500

12

RARE ZITAN INCISED AND COLOURED 'BEAUTY BATHING' BRUSH POT

QING DYNASTY, 17TH-18TH CENTURY

清 紫檀陰刻填彩美人洗浴圖大筆筒

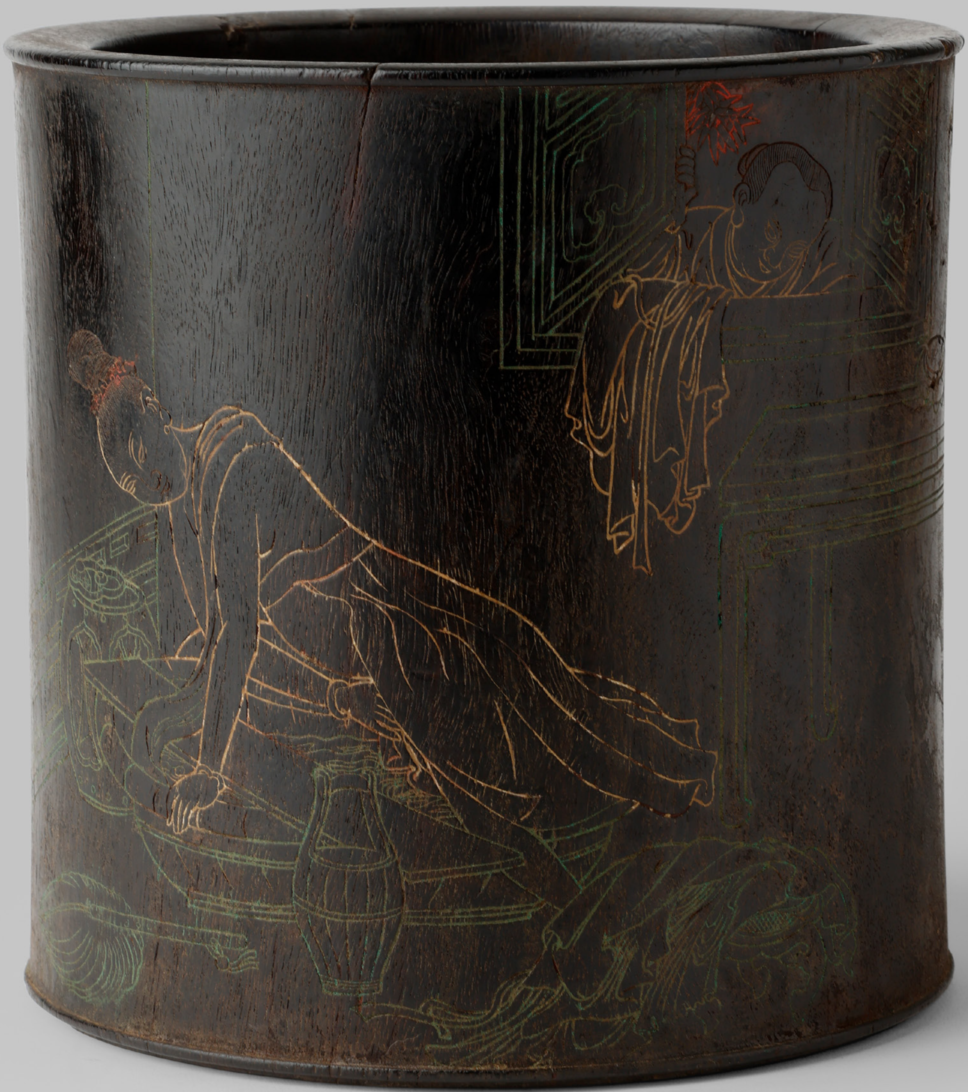
of cylindrical form with lipped mouth rim and base, the exterior finely incised with a beautiful lady taking a bath in a candle-lit chamber, with a long table and flower pots decorating the interior, a male figure sneakily peeping from the open window, the incised lines highlighted with various colours

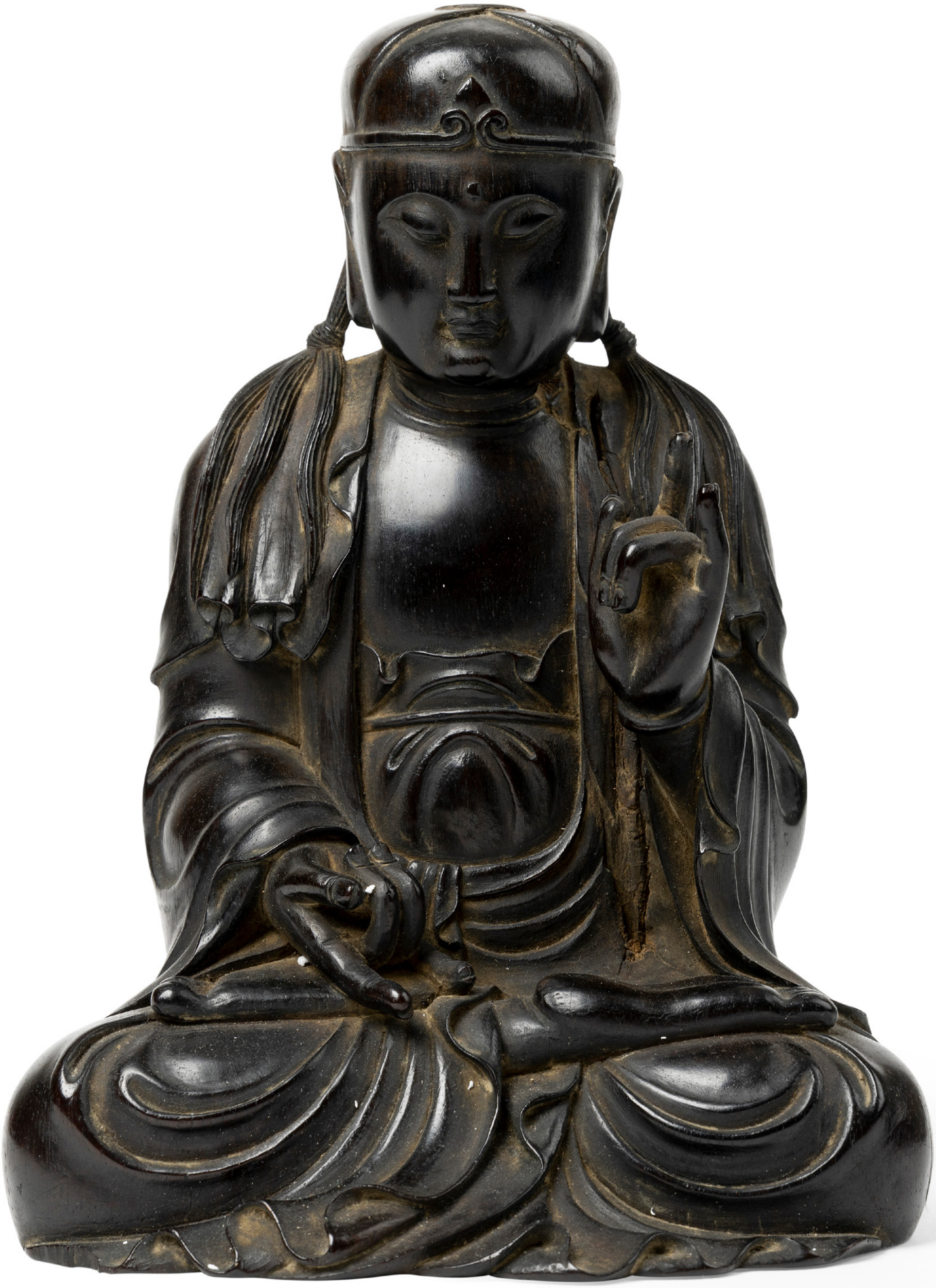
17.8cm high

Provenance: Formerly in a private London collection

Note: It is very rare to find zitan vessels applied with incised decoration and further filled in with colours. A zitan rectangular covered box applied with similar technique, with incised and coloured Imperial poems on the exterior, is in the collection of the National Palace Museum, Taipei, *Gu Si* 故絲 225

£3,000-5,000





13

ZITAN FIGURE OF SEATED BODHISATTVA

MING TO QING DYNASTY, 17TH-18TH CENTURY

明末清初 紫檀雕菩薩座像

carved seated in *dhyanasana*, two hands raised in *karana mudra*, the deity wears a voluminous robe with chest exposed, the downcast eyes and serene face below a cap secured by hoop with *ruyi* and jewel

18cm high

£2,500-3,000

Note: Lacking attributes and his *vahana*, the identity of this Buddhist figure is unclear. Note the hairstyle tied above the shoulders separated into slender bundles, high-waisted robe underneath plain chest, the jewelled *ruyi* headband, and two hands raised in *karana mudra*, these features are comparable to the gilt bronze figures of Samantabhadra and Manjusri, both marked 'Chen Zuo', dated to the eleventh year of Jiajing period, 1532AD, now in the collection of the Capital Museum and the Palace Museum, Beijing. A related gilt bronze figure of Manjusri, dated to Ming Dynasty, is in the collection of The Palace Museum Taipei, museum number '購銅 000132N000000000'

14

LARGE HUANGHUALI CARVED 'GROTTO' SHRINE

LATE MING TO QING DYNASTY, 17TH CENTURY

明末清初 黃花梨靈山洞窟型祥雲拱日紋三層佛龕

of crescent-form towering and tapering up, three tiered and domed niches, the wall of the lower tier with a coiling five-clawed dragon in low relief, the middle with three stepped pedestals, the upper a profile of a mythical beast in high relief, the exterior carved overall in mid-relief with auspicious *ruyi*-head clouds, the back with occasional hills peeking through, the top surmounted by a sun flanked by two pairs of clouds

20.5cm wide x 41cm high x 8cm deep

Provenance: Formerly in a private English collection

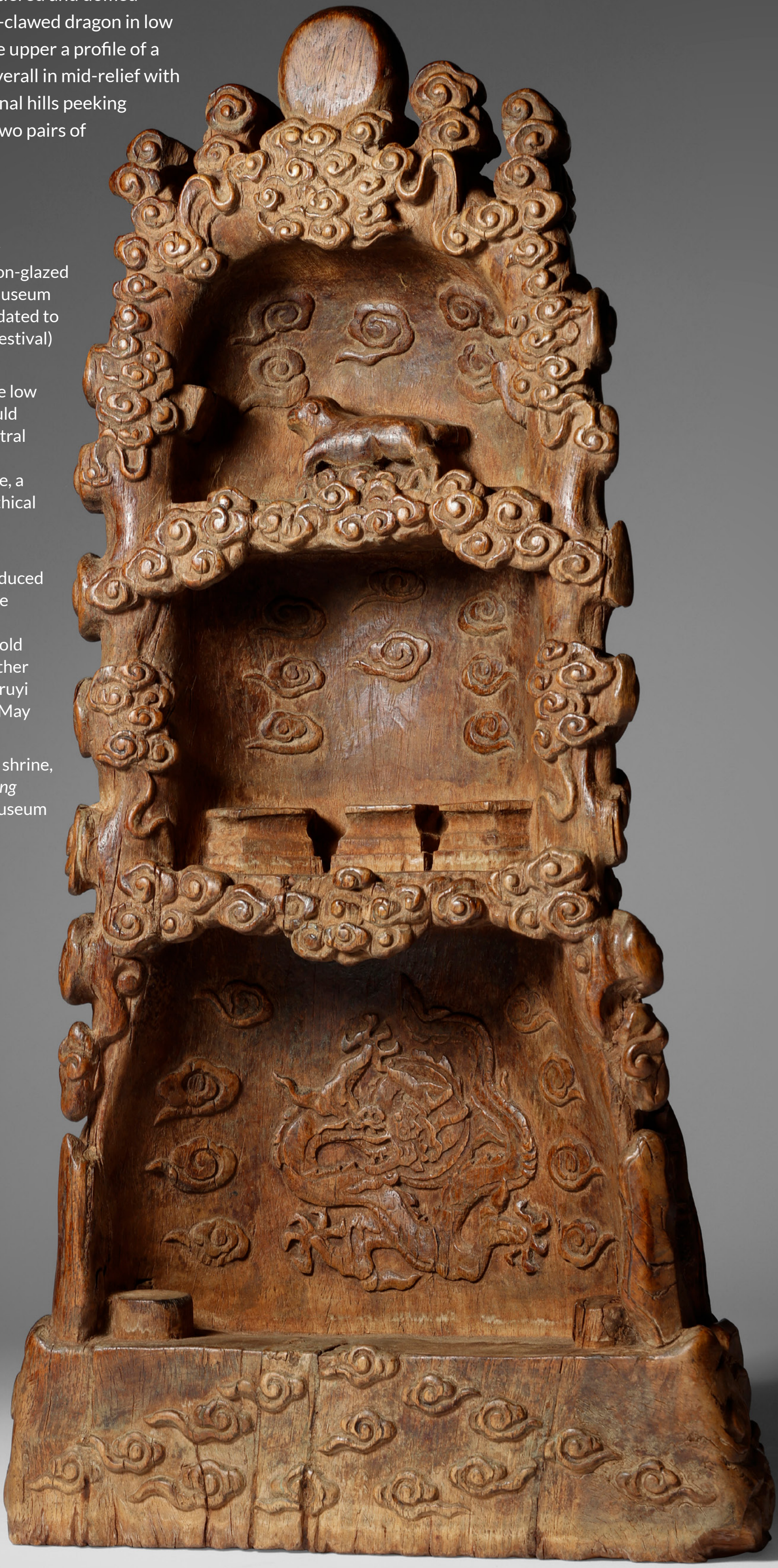
Note: This unusual carved wooden shrine has a highly comparable example with design in a Longquan celadon-glazed shrine, now in the collection of the British Museum, museum no. 1929,0114.1. It is larger in size (50.3cm high) and dated to the auspicious day of the Chu Festival (Dragon Boat Festival) in the Bingxu year of the Yongle reign, 1406AD.

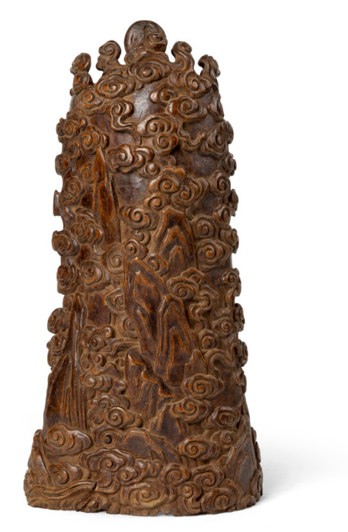
With all the gilded deities intact, one could assume the low circular plinths flanking the lower niche in this lot would similarly contain a pair of protectors guarding the central main deities; the three stepped-pedestals with seated Daoist deities in the middle niche; and on the top niche, a mighty figure, possibly Zhenwu, would mount the mythical beast as *vahana*.[1]

Shrines in the form of a grotto are more common in porcelain form, especially from the Longquan kiln produced in the Ming dynasty than wooden sculptures. Compare to a similar three-storey Buddhist and Daoist temple, dated to early Ming dynasty 14th-15th century, was sold at Christie's Hong Kong, 30 May 2022, lot 2819; a further comparable 'grotto' shrine with Guanyin, with similar ruyi clouds and sun disc, was sold at Christie's London, 18 May 2012, lot 1175.

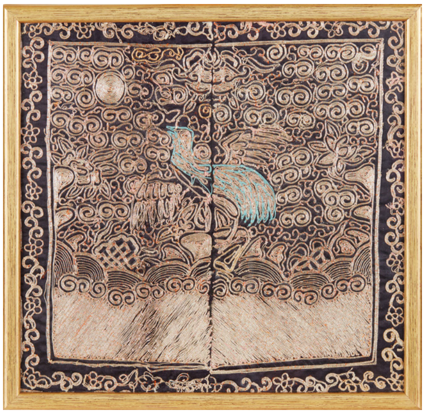
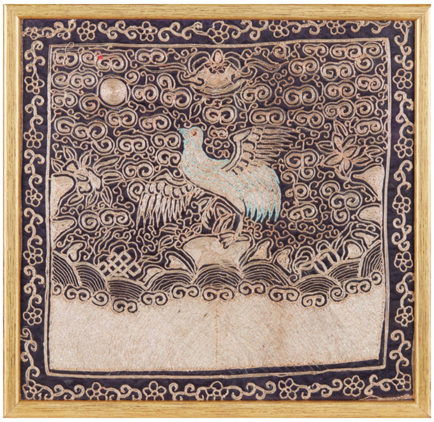
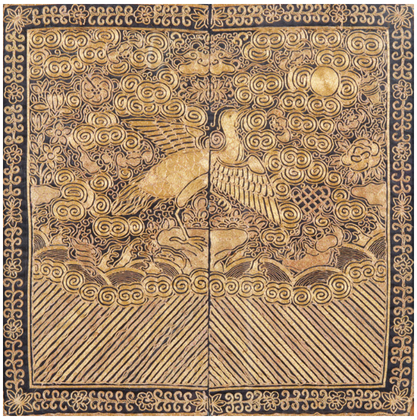
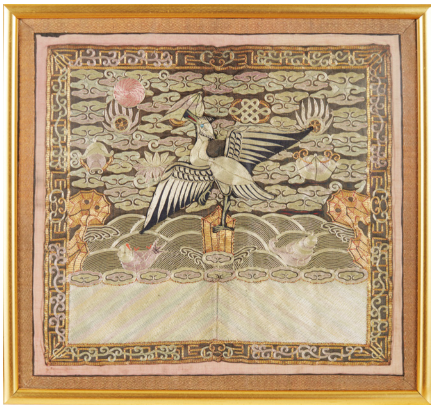
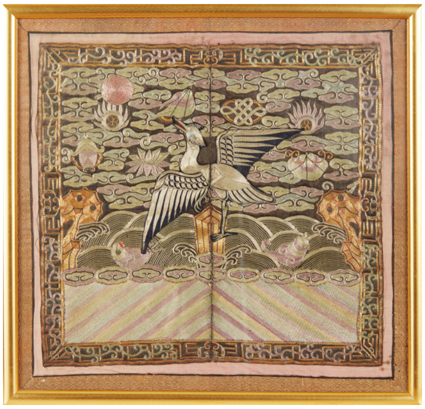
[1] See the discussion of this Longquan celadon-glazed shrine, in Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum* (London: The British Museum Press, 2001), pp. 499-500.

£2,000-3,000





Reverse

15

GROUP OF FIVE CIVIL OFFICIAL'S RANK BADGES

QING DYANSTY, 19TH CENTURY

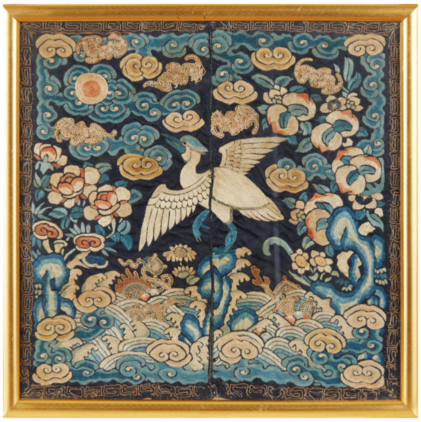
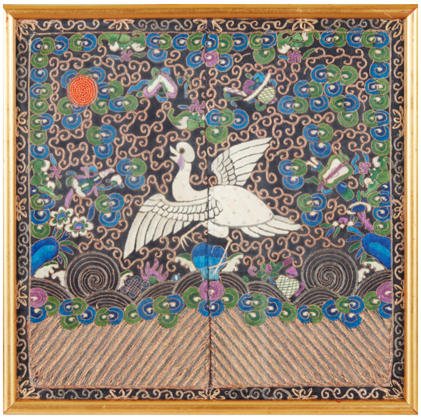
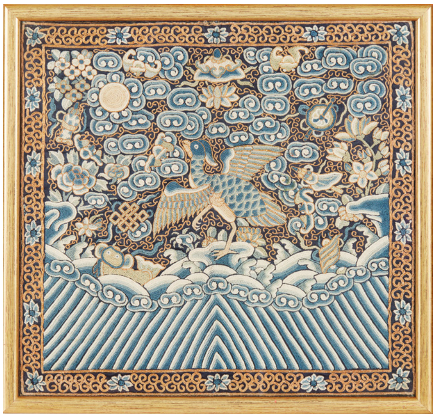
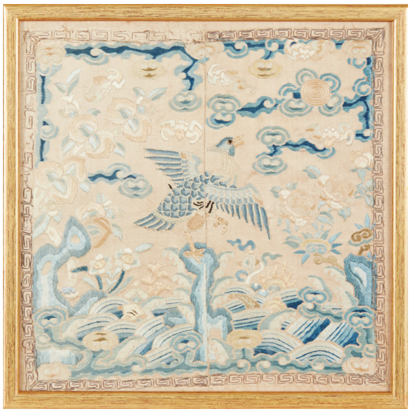
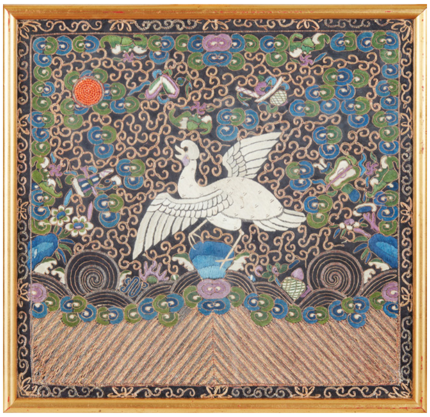
清 各色刺繡文官補子（五件）

all worked in gold and silver thread couching, two depicting quails, two cranes, and one silver pheasant, framed (5)

largest: 34.3cm x 36.7cm

Provenance: Private Scottish collection, Edinburgh

£300-500

16

GROUP OF FIVE CIVIL OFFICIAL'S RANK BADGES

QING DYANSTY, 19TH CENTURY

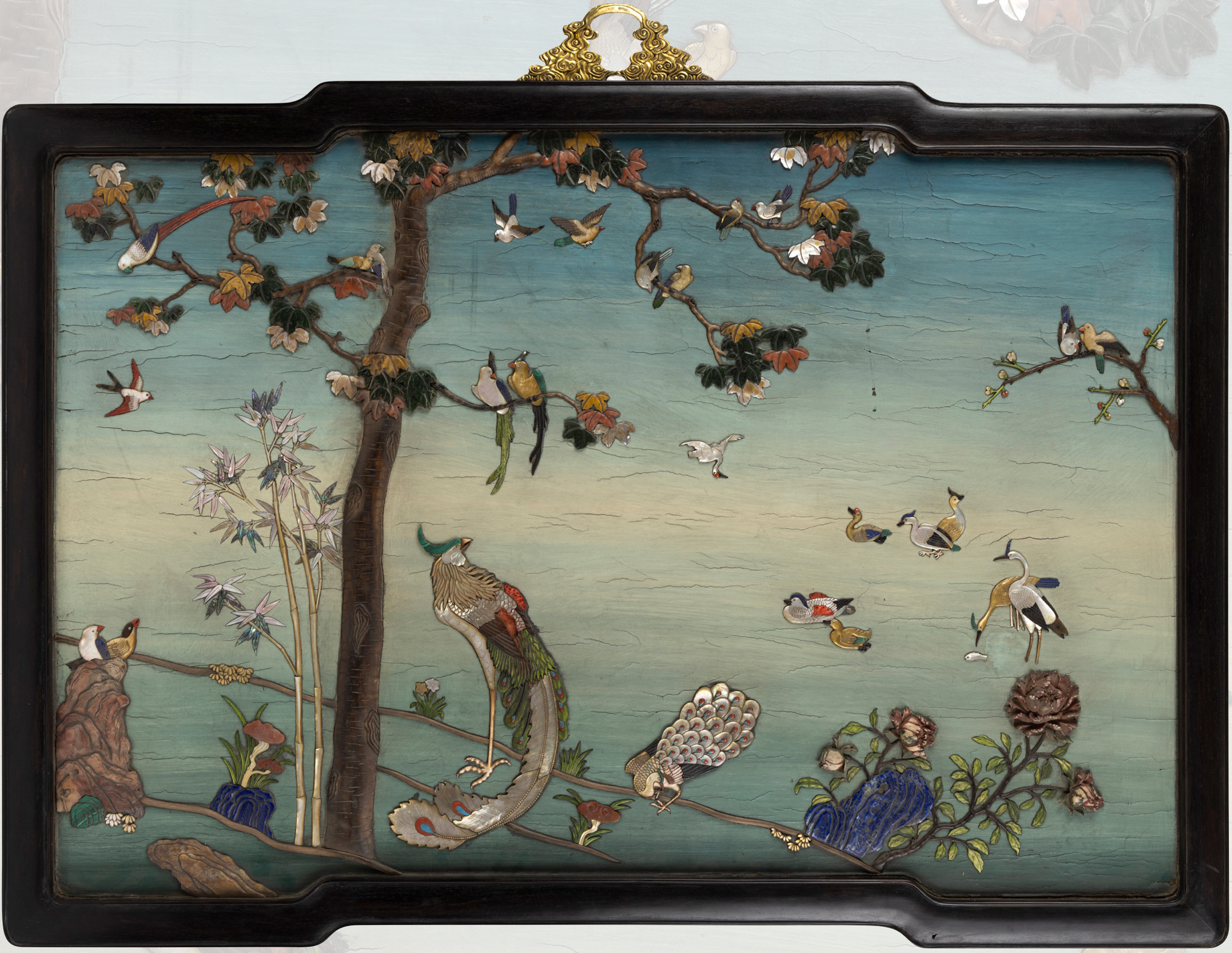
清 各色刺繡文官補子（五件）

all worked in various techniques, including embroidery, gold-thread couching, Peking knot, and coral-coloured bead embellishment (5)

largest: 29.5cm x 30cm

Provenance: Private Scottish collection, Edinburgh

£300-500



17

LARGE STONE-INLAID ‘PHOENIXES’ SCREEN

QING DYNASTY, 18TH-19TH CENTURY

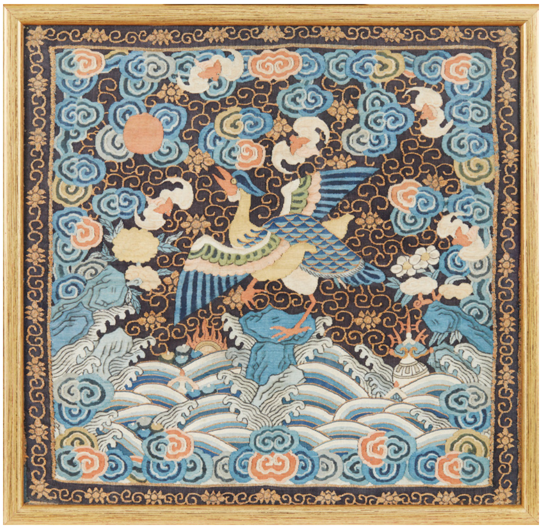
清 紫檀鑲百寶嵌百鳥朝鳳大褂屏

exquisitely inlaid with mother-of-pearl, jade, soapstone, semi-precious stones and wood into a coloured ground in shades of blue, depicting various birds, including magpies, cranes and mandarin ducks worshipping two large phoenixes perching under a large *wutong* tree, with zitan frames and gilt-bronze hanging mount

74cm x 109.1cm

Provenance: Formerly in a private European collection

£4,000-6,000



18

SILK KESI 'MANRARIN DUCK' RANK BADGE

QING DYNASTY, 19TH CENTURY

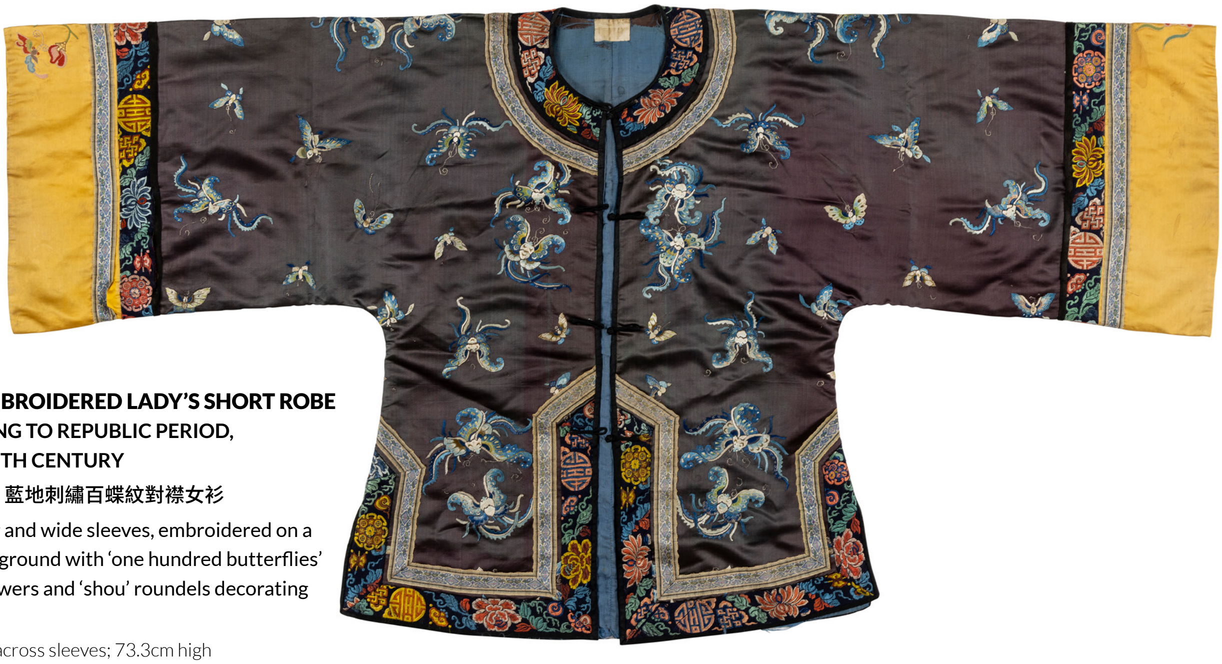
清 緙絲七品文官鸂鶒補子

depicting a bird standing on one foot on a rock issuing from ferocious sea, enclosed by auspicious clouds, framed

28.7cm x 30.1cm

Provenance: Private Scottish collection, Edinburgh

£300-500



19

SILK EMBROIDERED LADY'S SHORT ROBE

LATE QING TO REPUBLIC PERIOD,
19TH-20TH CENTURY

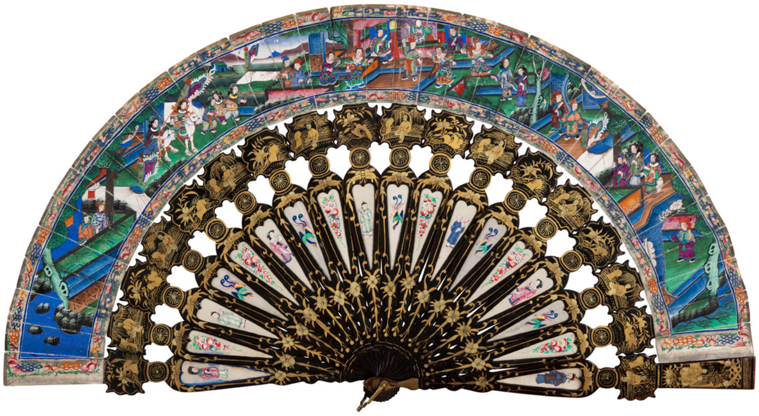
清末民初 藍地刺繡百蝶紋對襟女衫

with long and wide sleeves, embroidered on a navy silk ground with 'one hundred butterflies' motif, flowers and 'shou' roundels decorating the hem

139.2cm across sleeves; 73.3cm high

Provenance: Private London collection, acquired from an estate in Ruislip, London

£400-600



20

CANTON LACQUERED AND PAPER 'THOUSAND FACES' FAN

QING DYNASTY, 19TH CENTURY

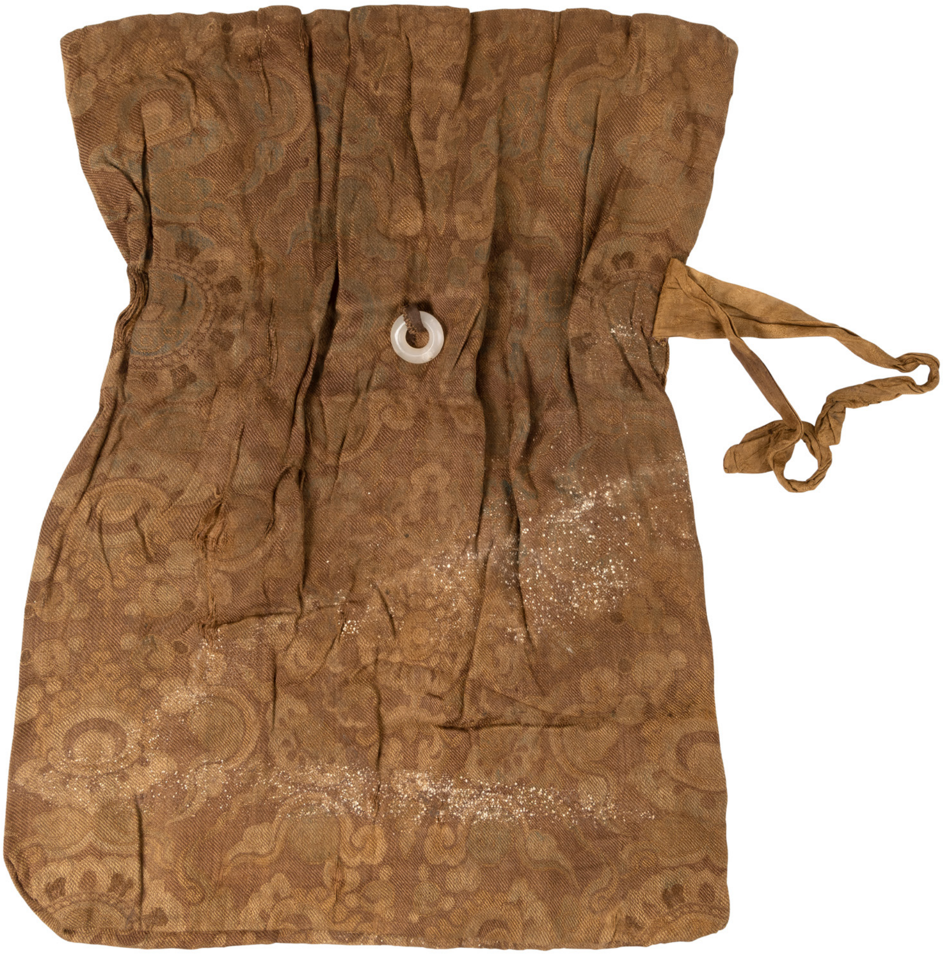
清 黑漆描金人物紋摺扇

the fan leaves brightly painted on both sides with small figures amongst pavilions or landscape, each figure with finely detailed faces and applied silk clothing, the middle of the guards and sticks attached with a heart-shaped silk painting respectively adorned with figures or animals, further decorated with gilt-lacquer against a black ground with various garden scenes

27.5cm high

Provenance: Private English collection

£500-700



21

RARE SILK WOVEN BAG

LIAO DYNASTY, 11TH-12TH CENTURY

遼 絲織束口袋 含白玉環

of rectangular form, composed of sections of fine woven silk, with a fastening cord attached to the upper side of the bag, two white circular jade fittings to hold the fastening cord, decorated with large rhombus with palmette to centre and floral buds in corners, lotus flowers and clouds, lining of brown gauze

40cm x 30.5cm

Provenance: Private Scottish collection, acquired from Centasia Metals Limited, Cyprus on 19th July, 1998, with an original invoice Ref.65L43

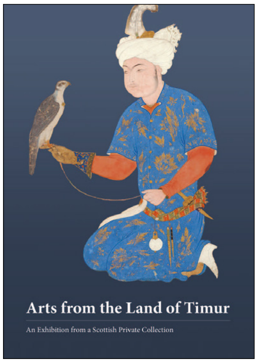
Published & Exhibited: *Arts from the Land of Timur. An Exhibition from a Scottish Private Collection*, Edinburgh, 2012, Cat. no. 412.

Note: This silk bag, originally purchased in 1998 as a Qarakhanid silk bag, Inner Asia, 12th-13th century, later exhibited in the *Arts from the Land of Timur* exhibition in 2012 and catalogued as a Semirechye piece, has been suggested by several Asian art specialists to be a Liao dynasty textile after the exhibition.

Roughly a thousand years old, this fine silk bag is a rare survivor and a testimony to the extensive trade network passing through Central Asia during the eleventh/twelfth century. The quality of the silk and craftsmanship itself, largely lost today, further bears witness to the importance of the silk-route from China. Comparable flower pattern is illustrated in Liao Textiles and Costumes, Zhao Feng (ed.), Hong Kong, 2004, fig. 183; an embroidered bag with similar form and fasten-cord design in the Mengdiexuan Collection, Hong Kong is also illustrated in the same book, fig. 302.

A further comparable weft-faced compound twill with flowers, cranes, and clouds decoration, dated to the Liao dynasty, 10th century, is in the Cleveland Museum of Art, inv. nos. 1992.112a

£1,500-2,000



Arts from the Land of Timur

An Exhibition from a Scottish Private Collection

412

BAG, OF RECTANGULAR FORM, WITH A FASTENING CORD ATTACHED TO THE UPPER SIDE OF THE BAG, TWO JADE CIRCULAR FITTINGS TO HOLD THE FASTENING CORD, INNER GAUZE UNDERLINING, DECORATED WITH LARGE RHOMBUSES WITH PALMETTES IN THE CENTRE AND FLORAL BUDS IN THE CORNERS, AS WELL AS LOTUS FLOWERS AND CLOUDS

SEMIRECHYE, 12TH CENTURY

SILK DAMASK, GAUZE

L. 40 cm; W. 30.5 cm

Unpublished

Related Works: Zhao Feng 2004, figs. 301, 302

194

22

IMPERIAL YELLOW-GROUND SILK BROCADE ‘DRAGON’ THRONE CUSHION COVER

QING DYNASTY, QIANLONG PERIOD

清乾隆 御製明黃地織金錦海水龍紋龍椅寶座墊面

finely embroidered with a front-facing, five-clawed gilt dragon worked in satin stitch and couched gold thread hovering above the terrestrial diagram, further flanked with two impressive five-clawed golden dragons chasing above crashing waves in different shades of blue, green and creamy white colour, with textile mounts then hardwood frame

53.5cm x 80cm

Provenance:

William Steel (D.1895), Master Baker to the colonial forces in the Indian Mutiny and the Opium wars, acquired this panel in China (by repute);

Inherited by his daughter, Mrs Anne Lang Roger (nee Steel) and her husband Herbert Campbell Roger, O.B.E. (D.1920);

Inherited by their son Henry Glenlyon Campbell Roger (1919-1999);

Thence by family descent.

Note:

From the private Scottish collection of Henry Glenlyon Campbell Roger (1919-1999), of Duddingston Village, Edinburgh. Inherited from the estate of his father, Herbert Campbell Roger, OBE (1st Jan 1920), awarded the Chevalier de L’Ordre de la Couronne by King Albert of Belgium for his service during the Great War (4th Dec 1919) and as Secretary of the British Red Cross for some 20 years. Lived in Glasgow and latterly at Greenend, Guilford, Surrey. Thence by family descent.

Although anecdotal, the family used to discuss the adventures of William (James) Steel, father of Mrs Anne Lang Roger, a Master Baker of 498 St Vincent Street, Glasgow. He died, aged 47 on 28/5/1895 (BMD Barony) after a number of years as a contracted Master Baker to the colonial forces in the Indian Mutiny and the Opium wars. He was believed to have brought a considerable number of Far Eastern items back with him. William Steel was wealthy and variously described as Head of the house, house factor, Master Baker and a mill owner (1881 Census, Glasgow).

These items would have fallen to Mrs Anne Lang Roger (nee Steel) his daughter by inheritance. The private family collection was considerable and was enhanced by further purchases made by Mrs Anne Lang Roger’s husband Herbert Campbell Roger in accordance with the fashion trends towards the end of the Victorian period.

Note: It was customary in China that the silk furnishing fabrics for the emperor’s palaces, staterooms and private apartments, should be of *minghuang*- ‘bright yellow’ silk and indeed the same colour was used for costumes worn by the emperor, the dowager empress, the empress and first rank imperial concubine on formal occasions. Not to mention the throne of the Emperor, one of the significant emblems of power, should be decorated in a similar manner.

This particular shade of yellow was created from the flowers of the Pagoda tree and since the colour was reserved for the Imperial family alone it has become associated in China with all things imperial for over 1,000 years. The colour was chosen because the emperor represented the daytime sun on earth and it was he who offered the main annual sacrifices to Heaven, Earth, the Moon and the Sun on behalf of the people.

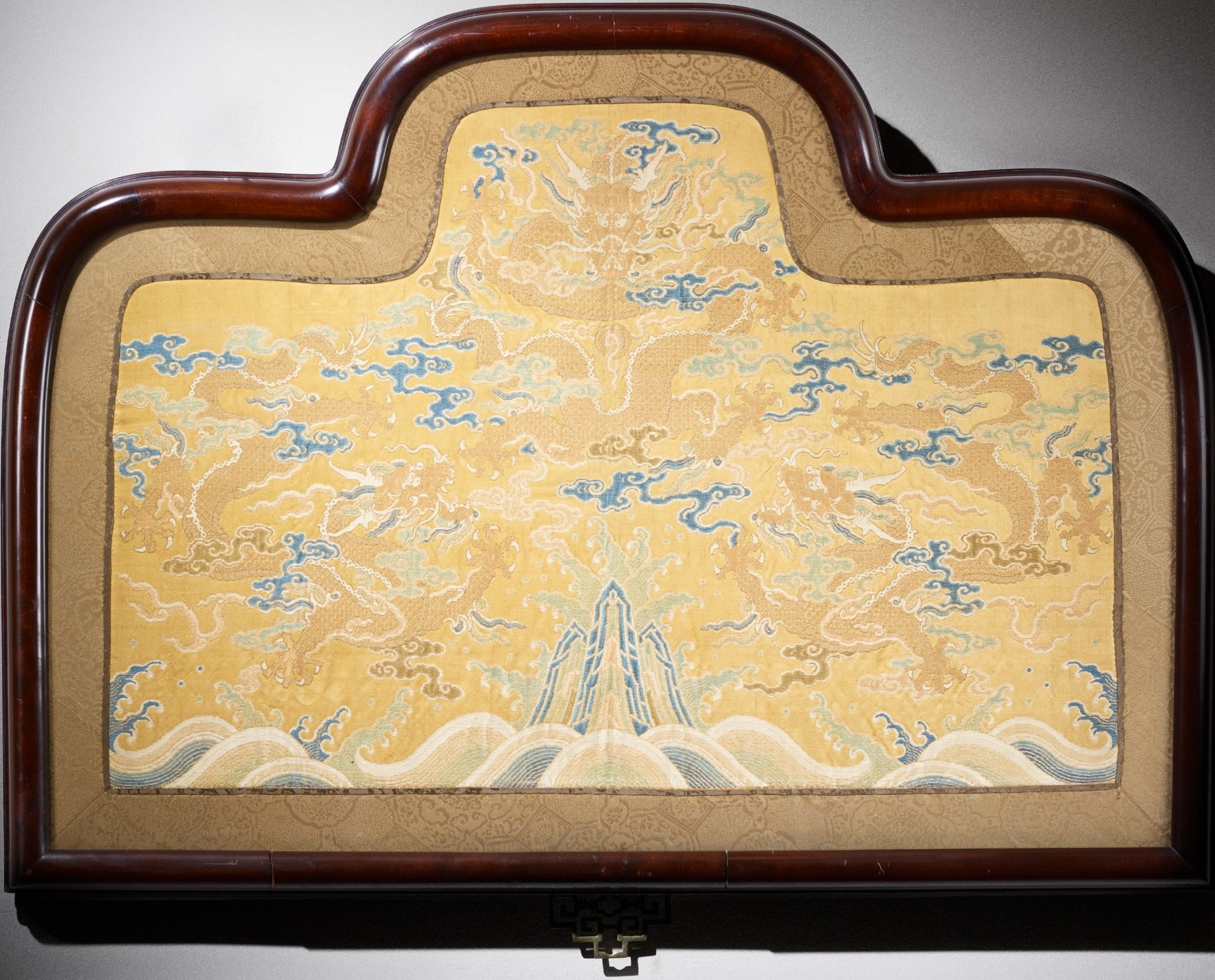
The symbol of the emperor was the dragon, an ancient association, of which the ‘five-clawed’ dragon was the most superior of all dragons and the Palace furnishings were universally decorated with an uneven number of five-clawed dragons, since uneven numbers represented the yang, or male, principle, while even numbers represented the yin or female principle.

Three different techniques could be used to create the silk furnishings: embroidery, brocade or tapestry (*kesi*), of which embroidery and brocade were the ancient traditional Chinese techniques. There was no apparent rule for which should be used although brocade was more hard wearing. Yet in the extravagant living of the 18th century a worn textile would simply be replaced. Within sub-sections of brocade weaving the most highly complex is ‘lampas’ which allows the light to fall on silk threads which appear predominantly vertical in sections such as the background and horizontally on the design – creating an almost three-dimensional effect, while the threads are interwoven in a manner producing a strong material. It was used almost exclusively for Palace brocade weaving.

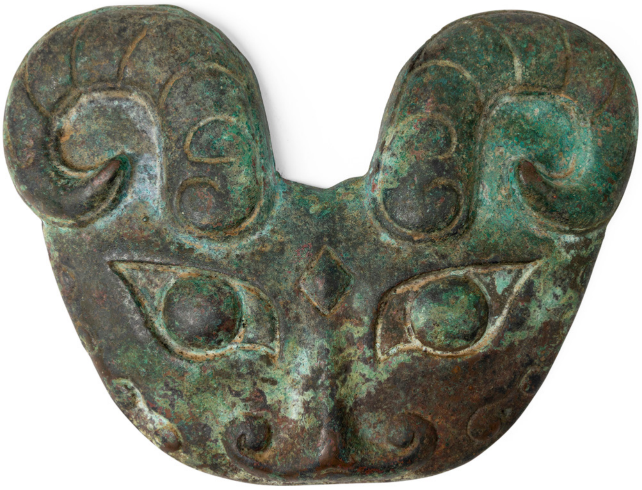
The panel presented here embodies all the requirements of an imperial textile, created especially for the emperor’s throne cushion. It depicts a front-facing five-clawed dragon flanked by a pair of dragons amidst auspicious clouds above turbulent rolling waves emitting foam and spray, crashing against three jagged rocks.

Imperial yellow embroidered satin throne-back cushion covers related to the current example can be seen still *in situ* on the thrones in the Hall of Supreme Principle, *Taijidian*, and the Palace of Eternal Spring, *Changchundian* in the Palace Museum, illustrated by Hu Chui in *The Forbidden City*, Beijing, 1998, p. 52, and 55. Several related embroidered silk yellow-ground throne back cushion covers of similar date (Qianlong and Jiaqing periods) have been sold. See Christie’s New York, 24 March 2004, lot 25; Christie’s New York, 29 March 2006, lot 278; Christie’s Hong Kong, 27 May 2009, lot 1851; and Christie’s London, 13 May 2011, lot 1196.

£6,000-8,000



METALWARES



23

ARCHAIC BRONZE 'TAOTIE' MASK

LATE SHANG TO WESTERN ZHOU DYNASTY

商末及西周 青銅饕餮面飾件

modelled in the form of a *taotie* mask detailed with large bulging eyes, prominent nostrils and curled horns

16.2cm wide; 382g

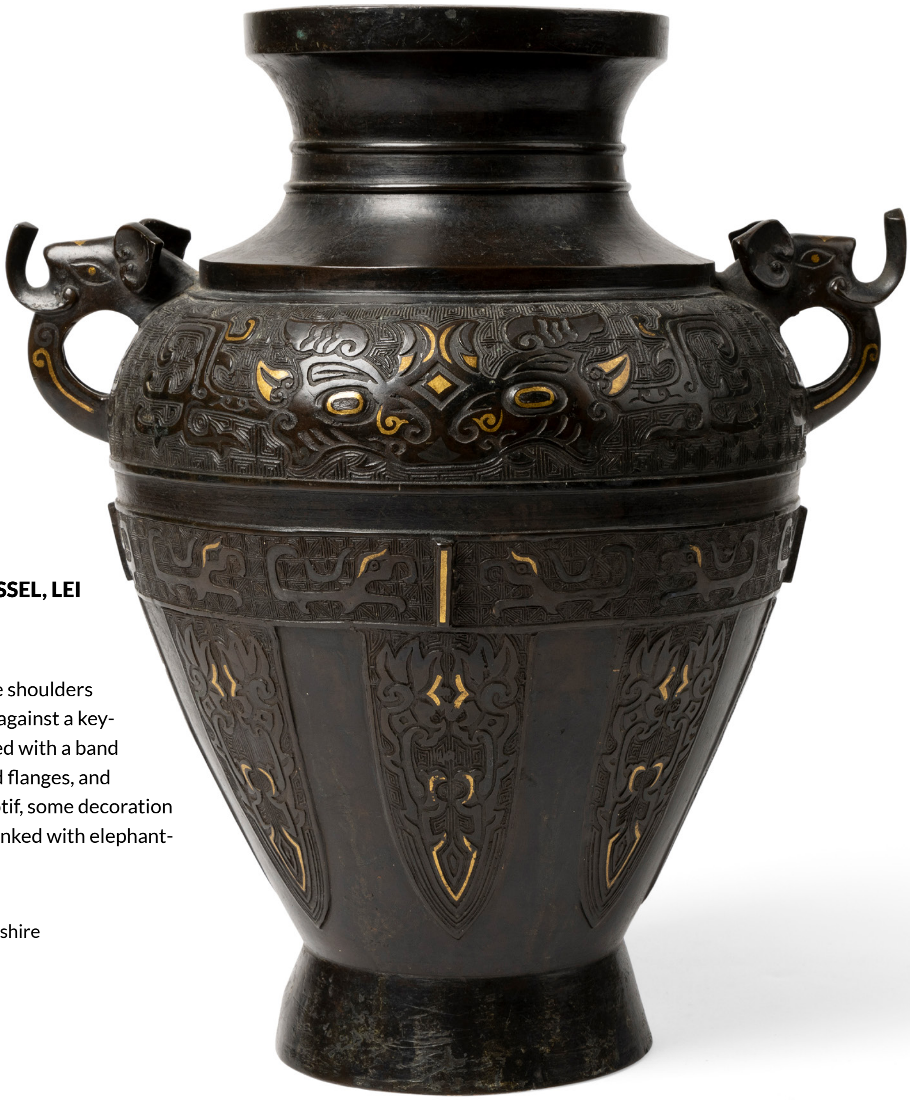
Provenance: Private English collection

Note: Bronze animal masks, popularly made from the early Shang to the mid-Western Zhou dynasties, have various shapes and functions. At least four known different uses for masks like this have been identified according to recent archaeological studies, including adornments on shields; attachments to the front of a horse's head; harness plates on chariots; and decorations on ceremonial or ritual tools.[1] Chai illustrates two closely comparable bronze masks, both excavated from Shaanxi province and dated to the late Shang dynasty, identified as adornments on shields.[2]

[1] Private collection, Europehai, X. M. 'Lun Shang Zhou shi qi de qing tong mian shi (Discussion on bronze masks of the Shang and Zhou dynasties)', *Kaogu*, 1992, vol. 12, pp. 111.21

[2] Chai, X. M. *op. cit.*, pls. 4.2, 4.3, p. 1113

£2,000-3,000



24

ARCHAISTIC PARCEL-GILT BRONZE VESSEL, LEI

QING DYNASTY, 18TH-19TH CENTURY

清 銅局部鎏金仿古饕餮紋罍

the body supported on a tall splayed foot, the shoulders encircled by a band of archaistic *taotie* motif against a key-fret pattern, the lower body further decorated with a band of *kui*-dragon pattern interrupted by notched flanges, and further with plantain leaves with phoenix motif, some decoration highlighted with parcel-gilt, the shoulders flanked with elephant-head handles

34.5cm high; 5400g

Provenance: Private Scottish collection, Stirlingshire

£600-800

25

PAIR OF BRONZE ARCHAISTIC 'GU' VASES

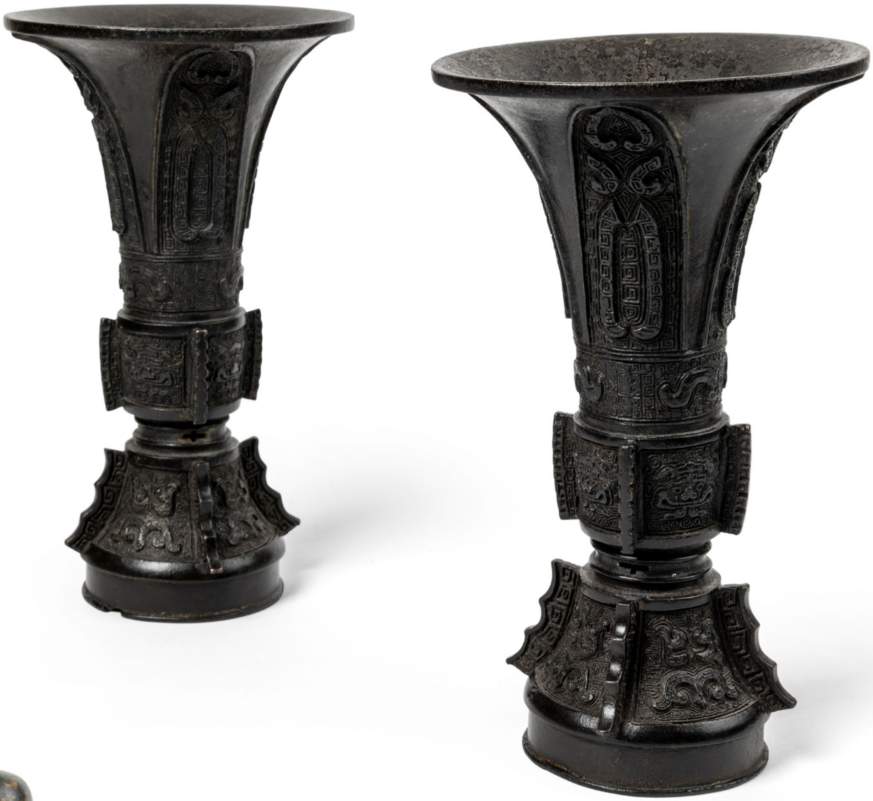
LATE MING TO QING DYNASTY, 17TH-18TH CENTURY

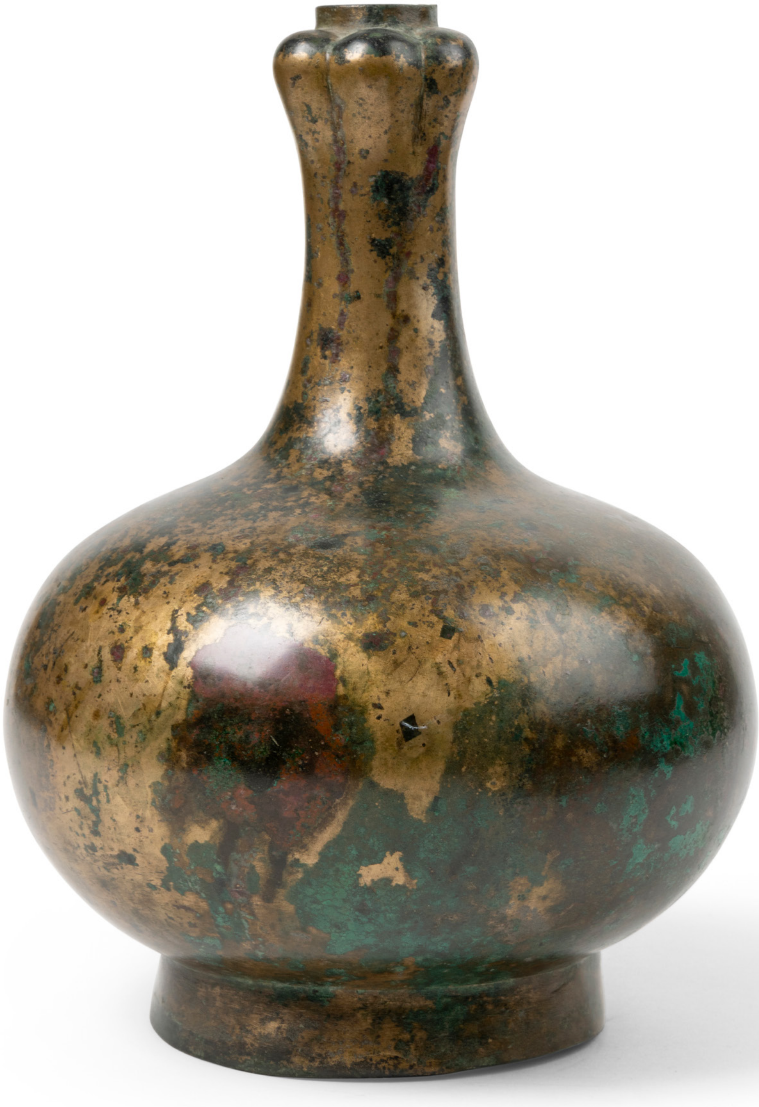
明末清初 銅鑄獸面紋出戟花觚（一對）

each cast with large flaring trumpet mouth and supported on gently everted foot, the neck with four leaf-shaped panels, the mildly protruding central section divided into four quadrants by raised ridges, each quadrant detailed with *taotie* mask against *leiwen* ground, the foot further divided into four quadrants, each quadrant with geometric pattern against *leiwen* ground (2)

heights: 24.5cm and 24.7cm; 1368g and 1382g

£2,000-3,000





26

BRONZE GARLIC-HEAD VASE

HAN DYNASTY

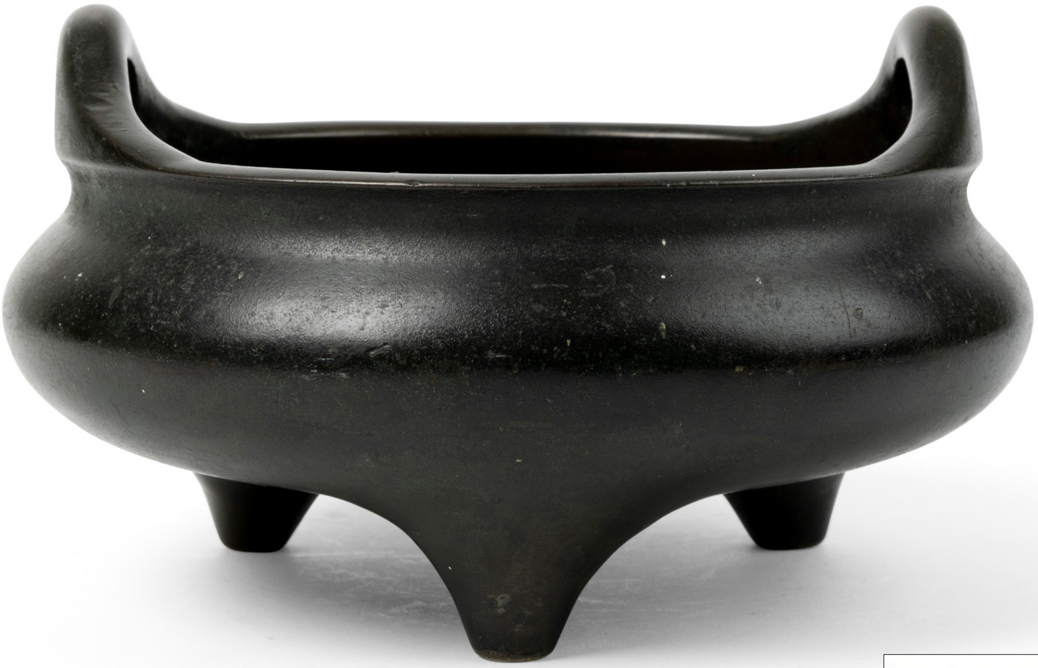
漢 銅蒜頭瓶

the globular body supported on a tall splayed foot, with a long slender neck gradually widening to a lobed garlic-head mouth, the surface a smooth brownish-green patina

30cm high; 2127g

Note: A comparable example of bronze 'garlic-head' vase with similar proportion, dated to the Han dynasty, is in the collection of the National Palace Museum, Taipei, nos. 中漢1486

£1,500-2,000



27

BRONZE TRIPOD CENSER

XUANDE MARK, LATE MING TO QING DYNASTY, 17TH CENTURY

明末清初 ‘宣德五年製造’ 底款 銅鑄沖耳三足爐

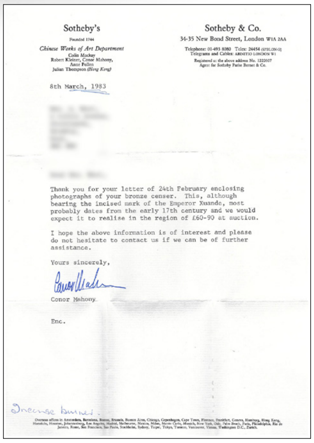
of compressed bulbous form supported on three short tapering feet, flanked by a pair of upward facing loop handles on the rim, the base with a six-character ‘Xuan De Wu Nian Zhi Zao (Made in the Fifth Year of Xuande Reign)’ in a recessed panel

19.5cm wide; 2767g

Provenance: Private English collection, Kent

Note: With an original valuation letter from Sotheby’s London dated to 1983, commented and signed by Conor Mahony as “This, although bearing the incised mark of the Emperor Xuande, most probably dates from the early 17th century and we would expect it to realise in the region of £60-90 at auction.”

£1,000-1,500



Sotheby’s
Founded 1744
Chinese Works of Art Department
Colin Mackay
Robert Kleiner, Conor Mahony,
Anne Pollen
Julian Thompson *(Hong Kong)*

Sotheby & Co.
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Registered at the above address No. 1222607
Agent for Sotheby Parke Bernet & Co.

8th March, 1983

[redacted]

[redacted]

Thank you for your letter of 24th February enclosing photographs of your bronze censer. This, although bearing the incised mark of the Emperor Xuande, most probably dates from the early 17th century and we would expect it to realise in the region of £60-90 at auction.

I hope the above information is of interest and please do not hesitate to contact us if we can be of further assistance.

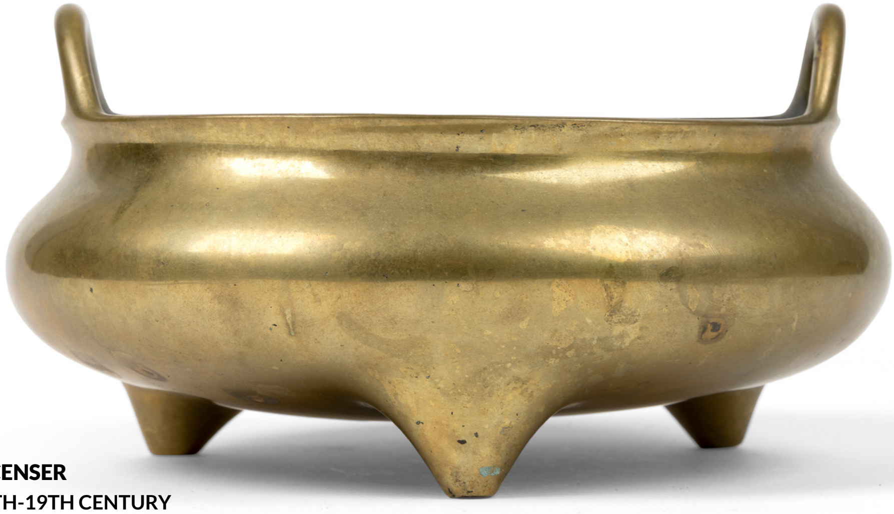
Yours sincerely,

Conor Mahony

Enc.

Incense burner.

Overseas offices in Amsterdam, Barcelona, Boston, Brussels, Buenos Aires, Chicago, Copenhagen, Cape Town, Florence, Frankfurt, Geneva, Hamburg, Hong Kong, Honolulu, Houston, Johannesburg, Los Angeles, Madrid, Melbourne, Mexico, Milan, Monte Carlo, Munich, New York, Oslo, Palm Beach, Paris, Philadelphia, Rio de Janeiro, Rome, San Francisco, Sao Paulo, Stockholm, Sydney, Taipei, Tokyo, Toronto, Vancouver, Vienna, Washington D.C., Zurich.



28

BRONZE TRIPOD CENSER

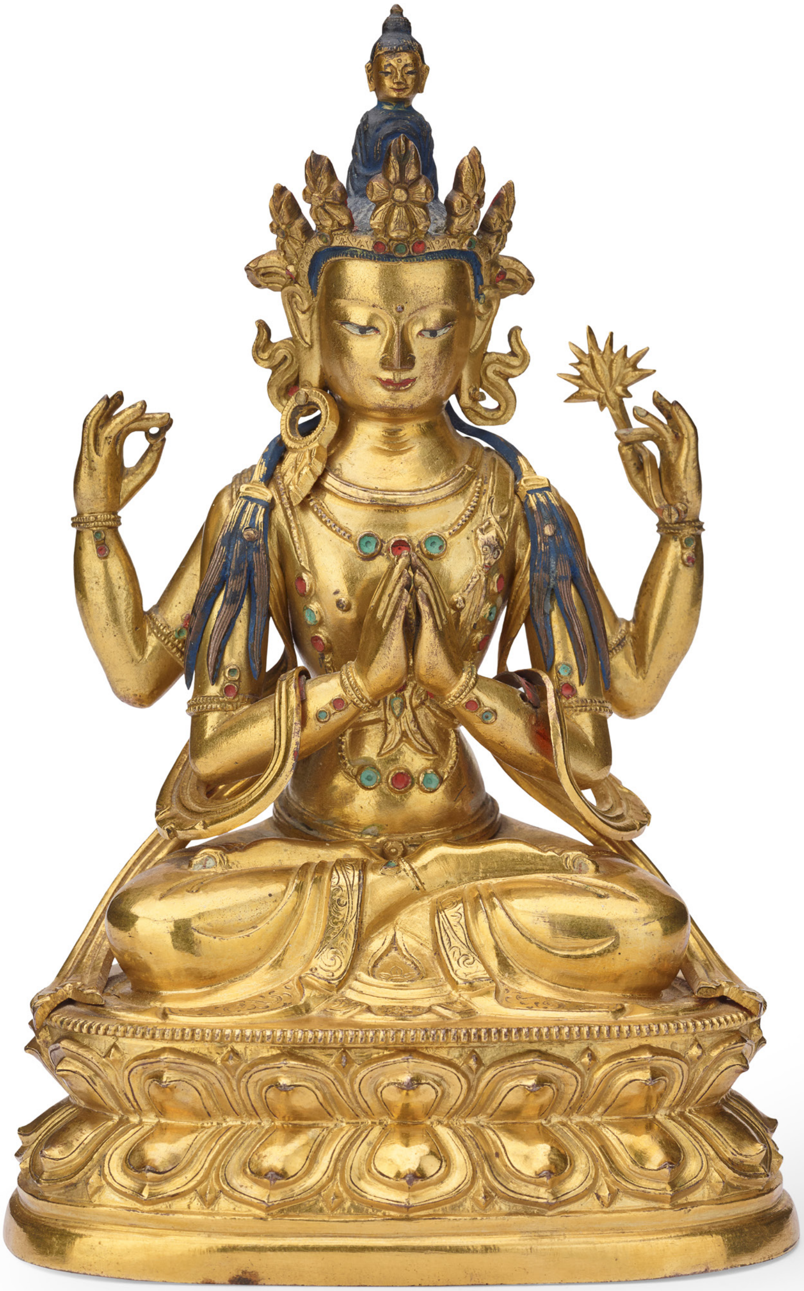
QING DYNASTY, 18TH-19TH CENTURY

清 康熙六十年製款 銅鑄沖耳三足爐

of compressed bulbous form supported on three short tapering feet, flanked by a pair of upward facing loop handles on the rim, the base cast with a six-character ‘Kang Xi Liu Shi Nian Zhi (Made in the Sixty Year of Kangxi Reign)’ in a recessed panel

18cm wide; 1326g

£3,000-5,000



29

CAST AND REPOUSSÉ GILT BRONZE FIGURE OF CHATURBHUJA LOKESHVARA

QING DYNASTY, QIANLONG PERIOD

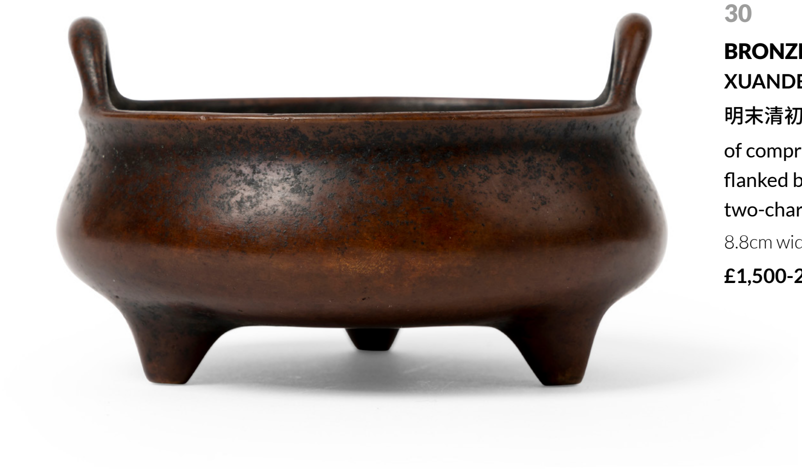
清乾隆 銅鎏金錘鍱四臂觀音座像

shown seated in *padmasana*, front hands in *anjali mudra* before the chest, back left hand holding a lotus stem and right in *karana mudra*, wearing a five-leaf crown surrounding a high chignon topped with a Buddha's head, heavily jewelled, a billowing scarf wrapped around his front hands rested sides of his thighs, the base sealed with plaque chased with double vajra

17cm high; 583g

Note: Compare to a larger example of a cast and repoussé gilt-bronze figure of Bodhisattva, dated to the Qianlong period, sold at Christie's New York, 16 Sep 2016, lot 1231.

£3,500-4,500



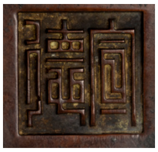
30

BRONZE TRIPOD CENSER

XUANDE MARK, LATE MING TO QING DYNASTY, 17TH CENTURY

明末清初 宣德款 銅鑄沖耳三足爐

of compressed bulbous form supported on three short tapering feet, flanked by a pair of upward facing loop handles on the rim, the base with a two-character ‘Xuan De’ in a recessed panel



8.8cm wide; 400g

£1,500-2,000

31

BRONZE RECTANGULAR CENSER

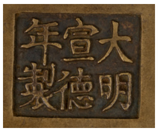
XUANDE MARK, 20TH CENTURY

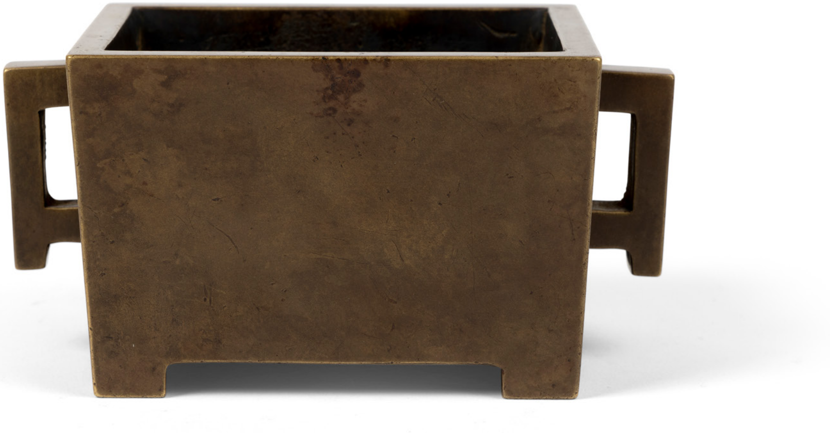
二十世紀 宣得款 銅鑄戟耳長方爐

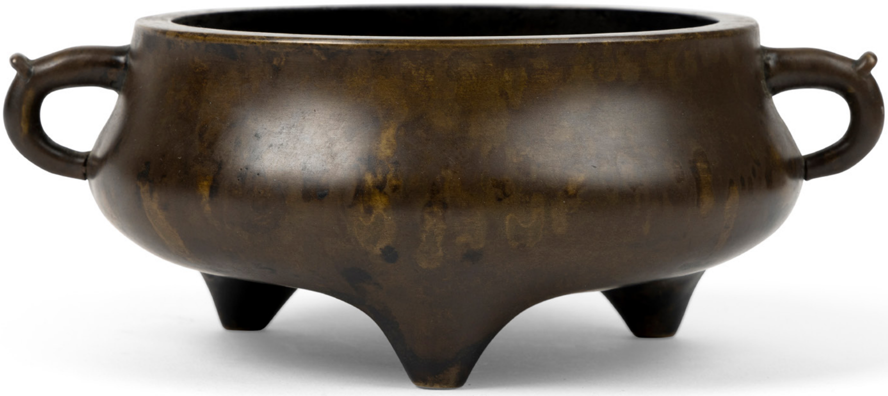
supported on four short bracket feet at the corners, flanked by a pair of stylised square handles on either side, the base cast with a six-character Xuande mark in a recessed panel

14.5cm across handles; 1523g

£300-500







32

BRONZE TRIPOD CENSER

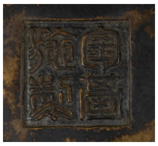
20TH CENTURY

二十世紀 金臺施製款 銅鑄雙耳三足爐

of compressed bulbous form supported on three short tapering feet, flanked by a pair of loop handles on either side, the base cast with a four-character ‘Jin Tai Shi Zhi (Made by Jin Tai Shi)’ in a recessed square

16.2cm across handles; 1026g

£300-500



33

PAIR OF LARGE BRONZE BUDDHIST LIONS

LATE QING DYNASTY, 19TH CENTURY

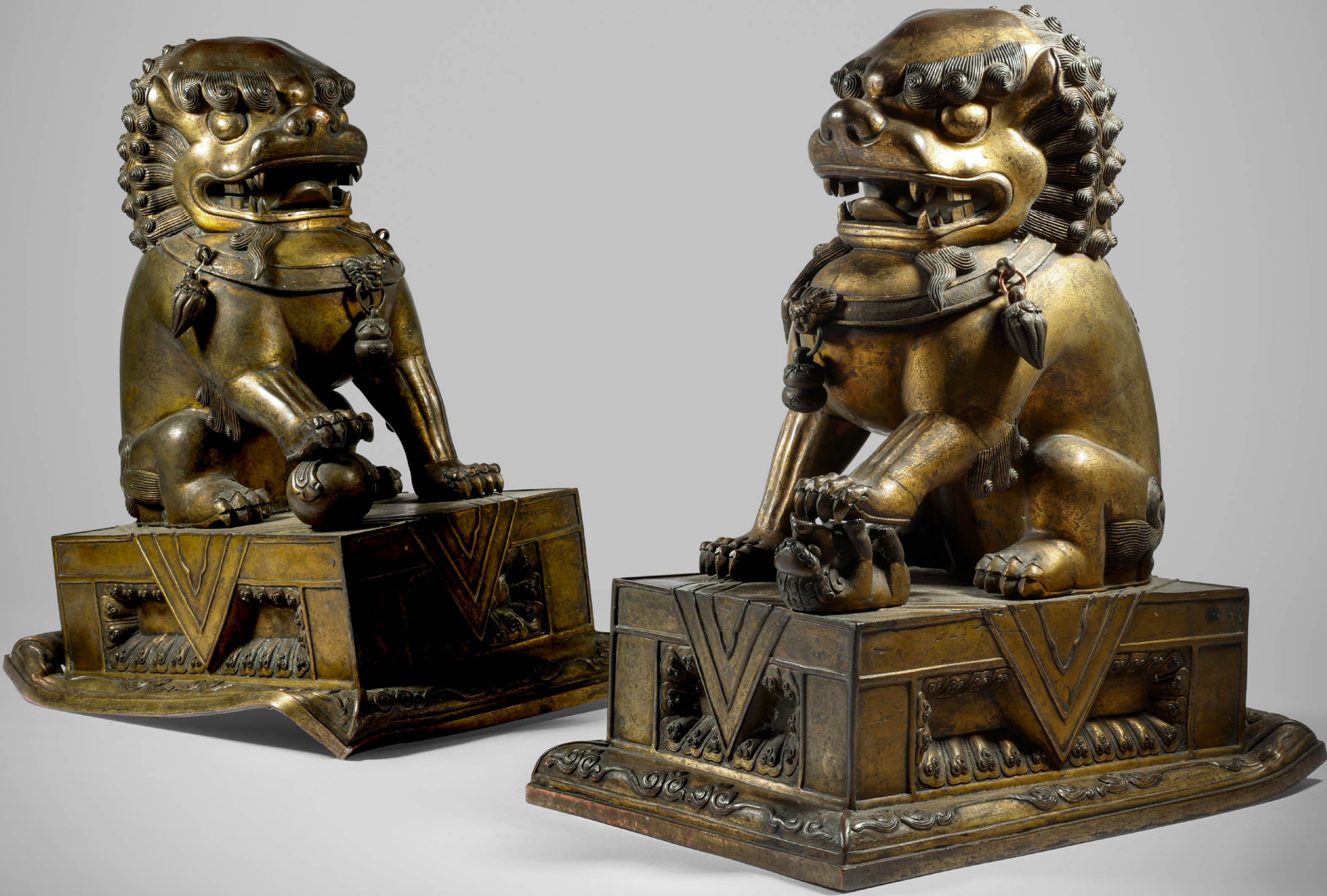
清 銅鑄佛獅連座一對

each cast seated on their haunches, the male lion with its right front paw resting on a brocade ball, and a matching female with a cub beneath its left paw, both with powerful jaws and a fierce expression beneath the tightly scrolling manes and bell and tassel-ornamented bands across their broad chests, each with associated rectangular stands modelled with brocade covers (2)

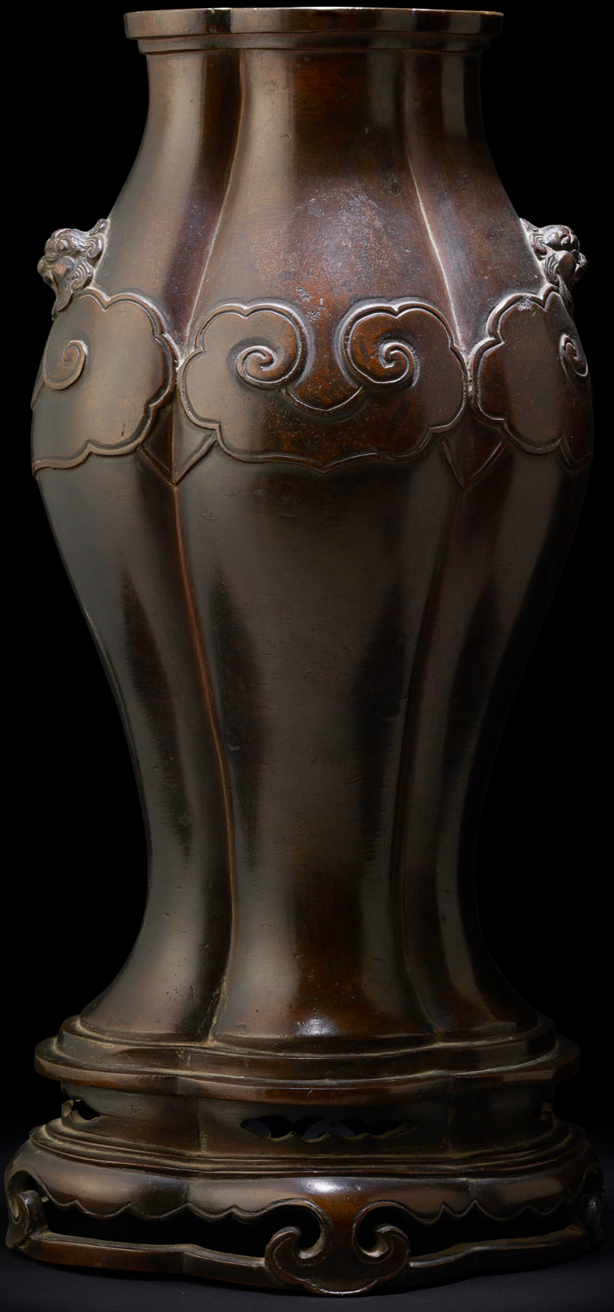
34cm high each; 1020g and 1110g

Note: A comparable pair of Buddhist lions without stand, also dated to the Qing dynasty, was sold at Christie's Hong Kong, 27th November 2013, lot 3582.

£1,500-2,000



A SCOTTISH HOUSE COLLECTION (LOTS 34-38)



34

BRONZE QUATREFOIL VASE

LATE MING TO EARLY QING DYNASTY, 17TH CENTURY

明末清初 銅鑄如意紋海棠形瓶

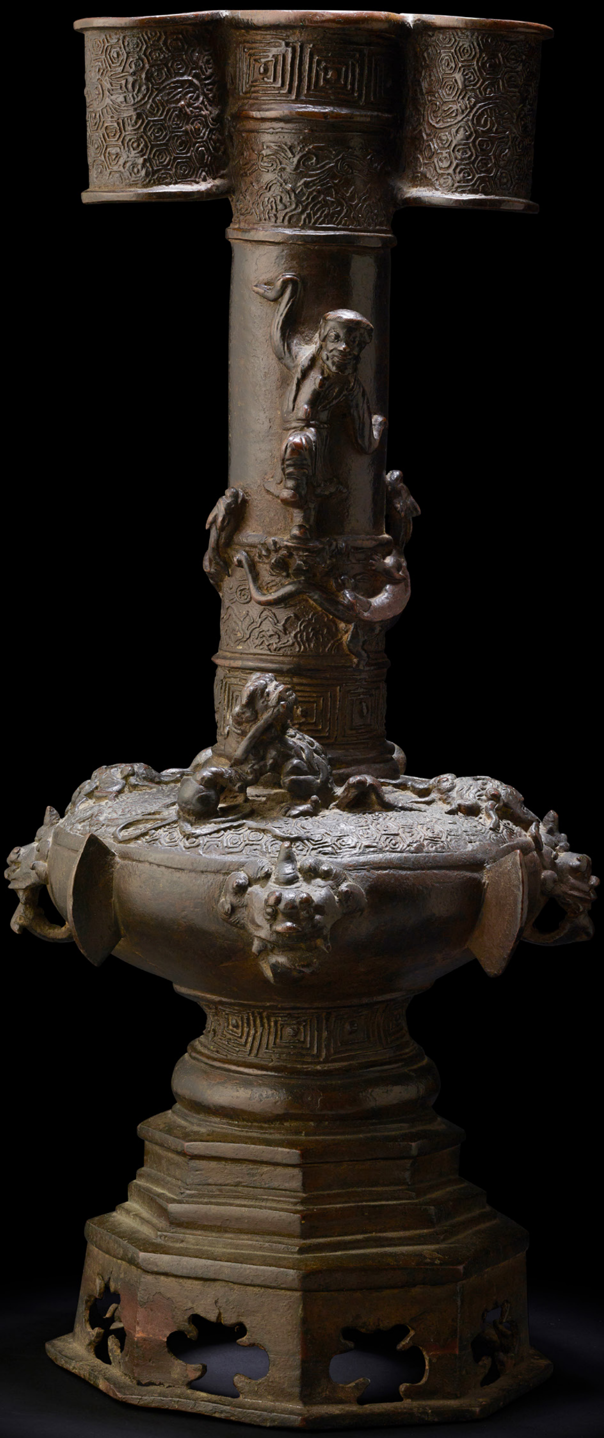
of flattened lobed form, elegantly cast raising from an everted foot to waisted neck and lipped rim, the bulging shoulders enclosed by *ruyi* lappets underneath two mythical beast masks as knob handles in relief on each side, all raised on an openwork integral low stand of conforming shape, with *ruyi*-form feet joint by stretchers

37cm high; 4400g

Provenance: From a Scottish country house collection

Note: A similar bronze lobed vase with elephant handles, dated to the 17th century, comparable with the *ruyi* collar and raised on an integral stand, was sold at Sotheby's New York, 21 March 2015, lot 764

£2,000-3,000



35

RARE BRONZE ‘DANCING FOREIGNER’ ARROW VASE, TOUHU
MING DYNASTY, 1368-1644

明 銅胡人獻舞帶鋪首四出戟投壺

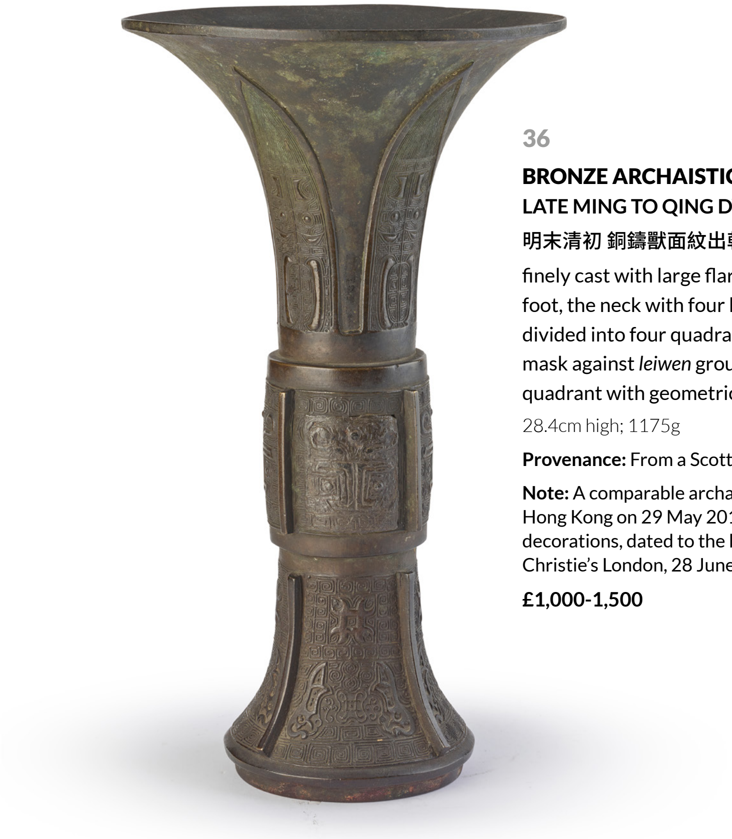
the compressed globular body finely moulded with four mythical beast heads separated by four flanges, the shoulders set with recumbent lions in high relief looking back stepping on ribboned brocade balls on each side against diaper ground, the slender cylindrical neck flanked to both sides with foreigners dancing energetically swinging long sleeves and raising legs above a pair of *chi*-dragons, all beneath another two short cylinders attached vertically at the mouth, all raised on an octagonal stepped foot further raised on a podium with petal-shaped openwork cartouches

44cm high; 5400g

Provenance: From a Scottish country house collection

Note: Compare to some Ming dynasty bronze arrow vases *touhu* were sold at Bonham’s Hong Kong, 29 May 2022, lot 34, 43, 46; a related bronze arrow vase cast with a large pair of high-relief foreigners, dated to the 14th-15th century, is in the British Museum, accession no. 1993,1028.1; a further comparable bronze arrow vase similarly with a stepped foot is dated to the Ming dynasty and in the collection of the Freer Gallery of Art, accession number: F1911.67

£1,000-1,500



36

BRONZE ARCHAISTIC 'GU' VASE

LATE MING TO QING DYNASTY, 17TH-18TH CENTURY

明末清初 銅鑄獸面紋出戟花觚

finely cast with large flaring trumpet mouth and supported on gently everted foot, the neck with four leaf-shaped panels, the mildly protruding central section divided into four quadrants by raised ridges, each quadrant detailed with *taotie* mask against *leiwen* ground, the foot further divided into four quadrants, each quadrant with geometric stylised birds and '#' patterns against *leiwen* ground

28.4cm high; 1175g

Provenance: From a Scottish country house collection

Note: A comparable archaistic '*gu*' vase dated to the 17th century was sold at Sotheby's Hong Kong on 29 May 2019, lot 692; another comparable bronze vase, *gu*, with identical decorations, dated to the late Yuan/ early Ming dynasty, 14th century, was sold at Christie's London, 28 June 2011, lot 12.

£1,000-1,500

37

TWO DEHUA FIGURES OF GUANYIN BESTOWING A SON

QING DYNASTY, 19TH CENTURY

清 德化白瓷送子觀音像(共兩件)

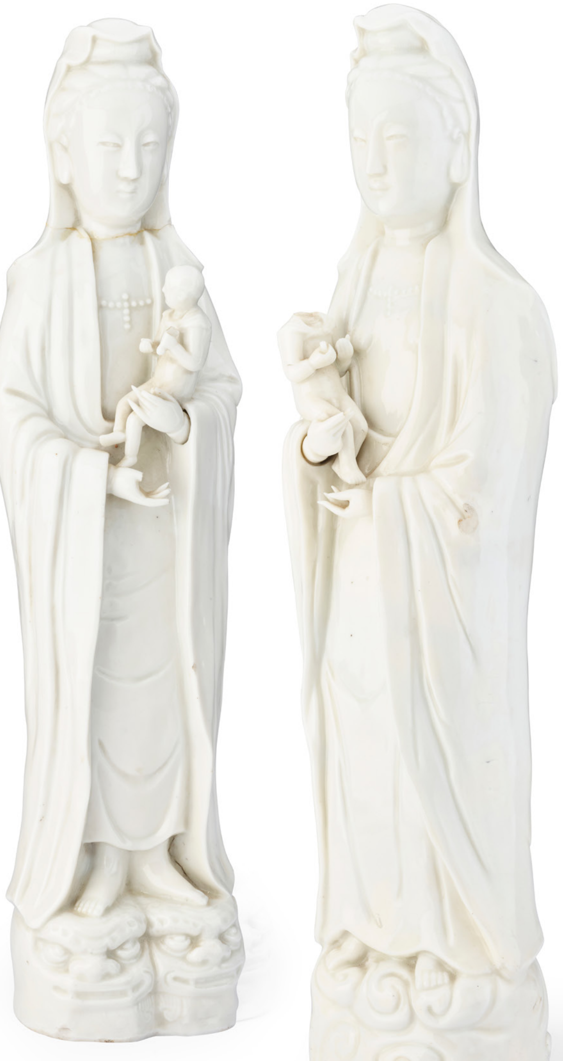
each similarly moulded in mirrored images as the gently smiling Avalokiteshvara standing upright holding a babe on her arm, she wears a long hooded robe open at the chest to reveal beaded cross necklace, one with slightly bulging breast standing on cloud and the other on two mythical beast heads (2)

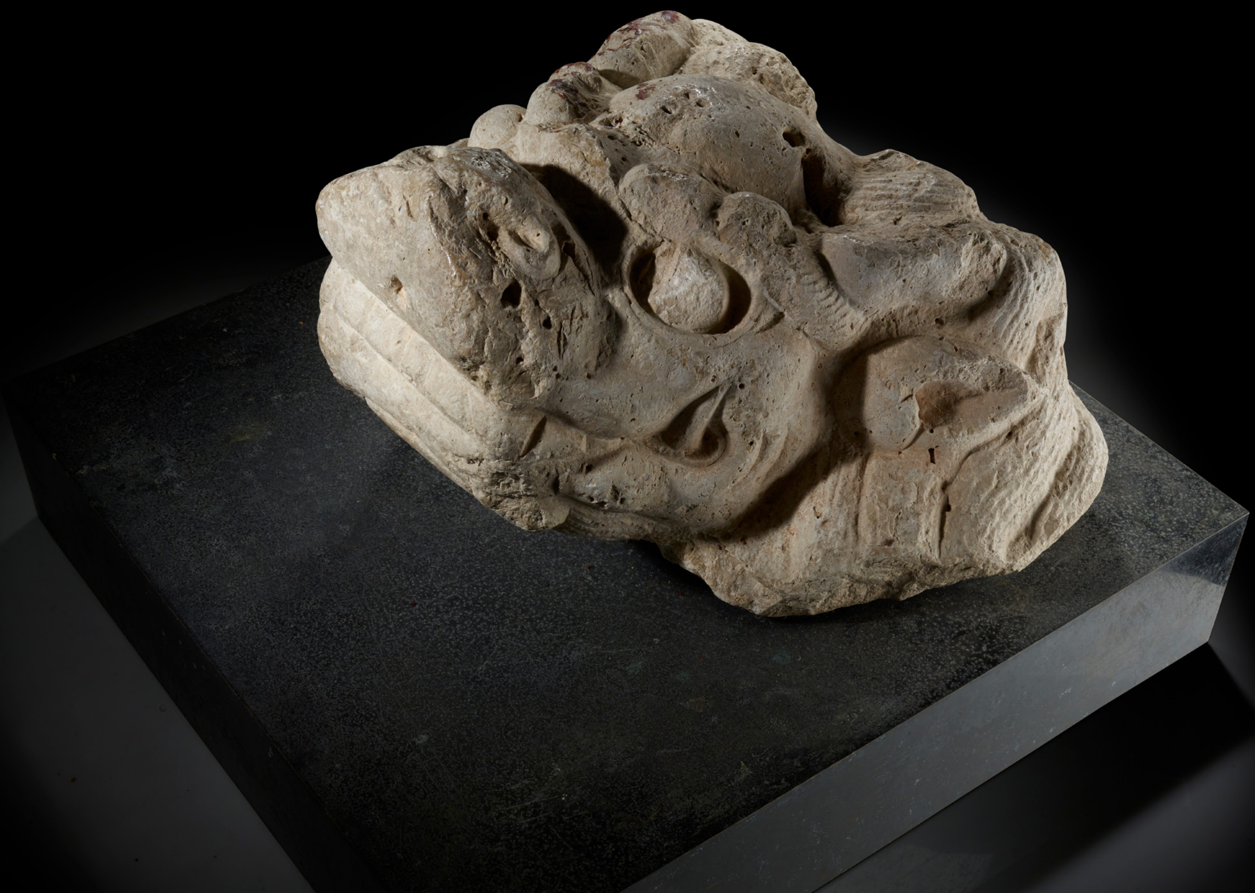
44cm high each

Provenance: From a Scottish country house collection

Note: Despite the conventionality of the feminine facial features referring to the traditional image of Bodhisattva of Compassion, also known as Avalokitesvara and Guanyin, this pair of figural groups is also potentially depicting Madonna and Child. The first depiction of Madonna and Child in China is a painting dated to the late Ming Dynasty and is now in The Field Museum, Chicago, accession number [1114]. Though argued to have been based on the image *Salus populi romani* in the Borghese Chapel of Santa Maria Maggiore in Rome, it bears a strong resemblance to Guanyin, one of whose incarnations is Songzi Guanyin- Guanyin the Bringer of Sons, or Guanyin Bestowing a Son, always depicted with a child. Compare this pair to a smaller Blanc De Chine Virgin Mary Holding the Infant Jesus, dated to Qing dynasty, Kangxi Period, was sold by Robert McPherson Antiques, stock number 229821. Note the similarity of the mythical beast podium with one of the examples offered here, and the relatively elongated ratio of the infant. Another related Dehua standing figure of Madonna and Child, in a more Europeanised rendition, is in the collection of the British Museum, museum number 1980,0728.91.

£500-700





38

LARGE CARVED STONE HEAD OF A MYTHICAL BEAST

TANG TO MING DYNASTY

唐至明 石雕瑞獸首

powerfully rendered with bulging eyes above flaring nostrils, pair of short horns extending from prominent bushy frowning eyebrows and perky ears tucked to the sides, its mouth agape revealing teeth, further upward-pointing fangs flanking both sides of the mouth, later mounted on a plinth

43cm wide

Provenance: From a Scottish country house collection.

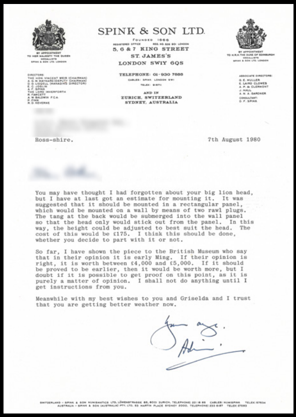
With an original letter from Spink & Son Ltd. addressed to the current owner's father [Image 1, name and address redacted]. Dated 7 August 1980, the letter proposes the way this mythical beast head should be 'mounted in a rectangular panel' as currently presented in this lot. The letter indicated Spink & Son possessed the piece at the time. They got it mounted, and even 'shown the piece to the British Museum who say that in their opinion it is early Ming (dynasty)'. This letter is signed 'Adrian', possibly Adrian Maynard, who joined Spink & Sons in 1947, where he was appointed Director from 1962 and eventually Deputy Chairman until his retirement in 1984.

Also with a scanned copy of an insurance valuation of this Scottish country house carried out by Christie, Manson & Woods Ltd. in 1977 [image 2, cover, name and address redacted], shown on page 5 [image 3], sixth entry '(£)1,000 A 10th Century Chinese stone head of a Buddhistic lion with prominent eyes and squared off jaw - 17in. wide'.

Image 4 is an old photograph that shows the mythical beast's head displayed *in situ* in the country house.

Note: Compare to a related example of a *taoshou* tile (a sheath covering for a cantilevered beam which supports the corner), made of yellow, green, black and white glazed earthenware, and a pair of *taoshou* tiles, in yellow glazed earthenware, both dated to the Ming dynasty, are in the collection of the British Museum, museum no. 'OA+.151' and 'OA+.153.a-b'. Note the bulging eyes, prominent forehead, upturned snout, fangs, and the manner of the combed mane in smaller bundles, are stylistically comparable to the current stone carving of a mythical beast. For similar attributions, also see an example of a *taoshou* tile, dated to early Ming dynasty, excavated from the site of Bao'en si (Nanjing Porcelain Pagoda), now in the collection of the Nanjing Municipal Museum, also illustrated in Kevin McLoughlin eds., *Ming: The Golden Empire* (Edinburg: National Museums Scotland, 2014), pg. 12.

£5,000-7,000



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TELEPHONE: 01-930 7888
AND IN
ZURICH, SWITZERLAND
SYDNEY, AUSTRALIA

[redacted]
Ross-shire.

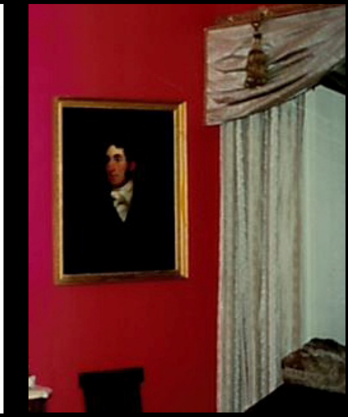
7th August 1980

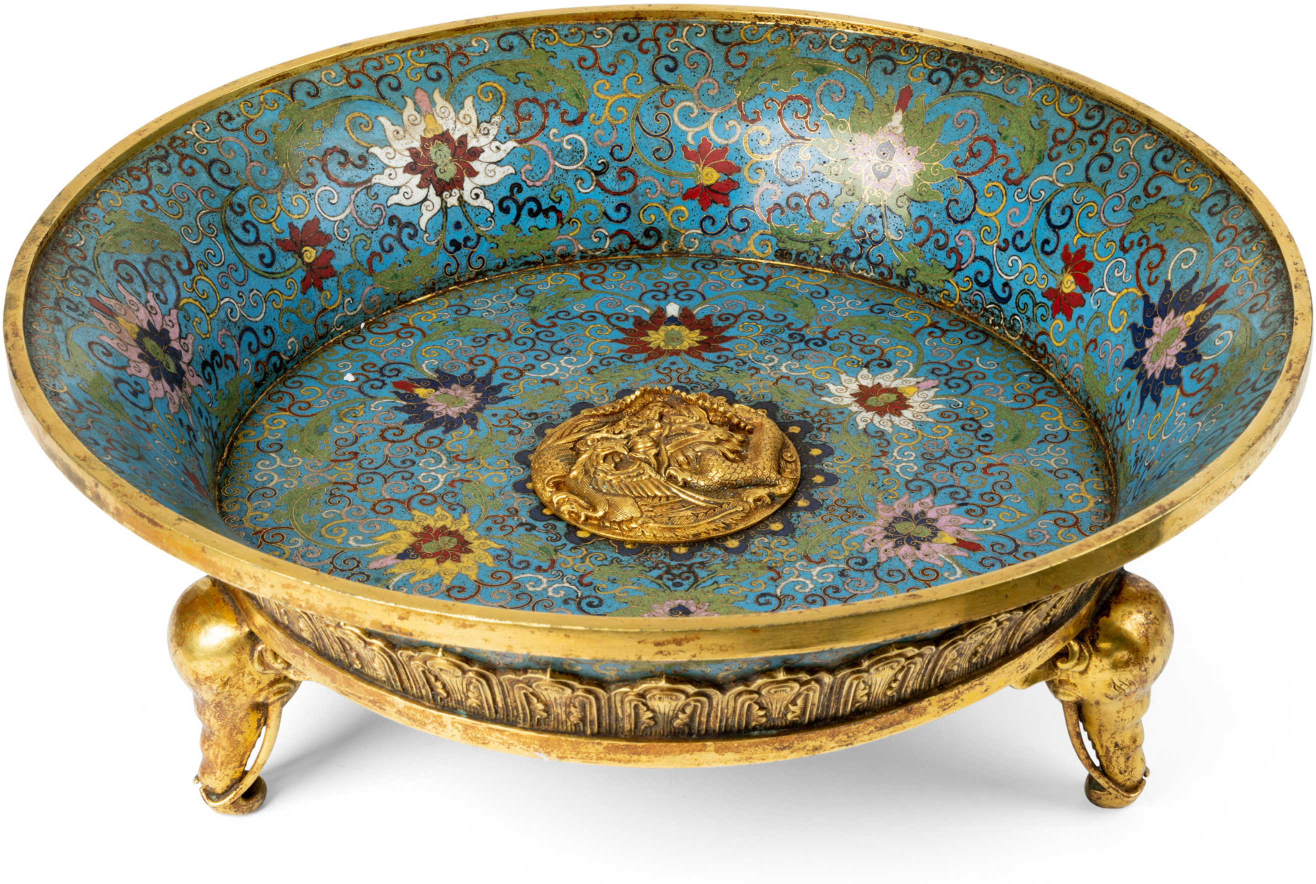
[redacted]

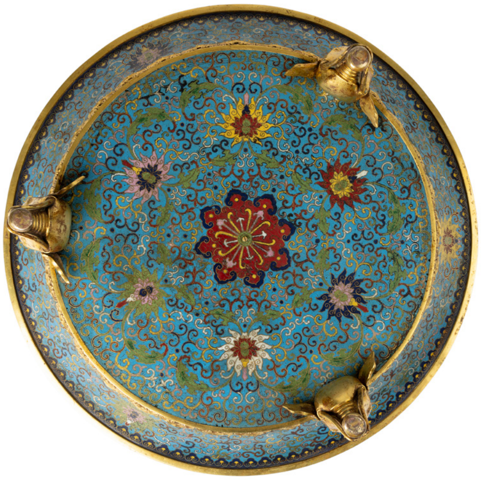
You may have thought I had forgotten about your big lion head, but I have at last got an estimate for mounting it. It was suggested that it should be mounted in a rectangular panel, which would be mounted on a wall by means of two rawl plugs. The tang at the back would be submerged into the wall panel so that the head only would stick out from the panel. In this way, the height could be adjusted to best suit the head. The cost of this would be £175. I think this should be done, whether you decide to part with it or not.

So far, I have shown the piece to the British Museum who say that in their opinion it is early Ming. If their opinion is right, it is worth between £4,000 and £5,000. If it should be proved to be earlier, then it would be worth more, but I doubt if it is possible to get proof on this point, as it is purely a matter of opinion. I shall not do anything until I get instructions from you.

Meanwhile with my best wishes to you and Griselda and I trust that you are getting better weather now.







39

LARGE CLOISONNÉ ENAMEL ‘LOTUS’ ELEPHANT-HEAD TRIPOD CENSER

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

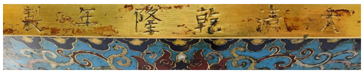
清 乾隆年製款 銅胎掐絲琺瑯纏枝蓮紋龍鳳紋三足象首大爐

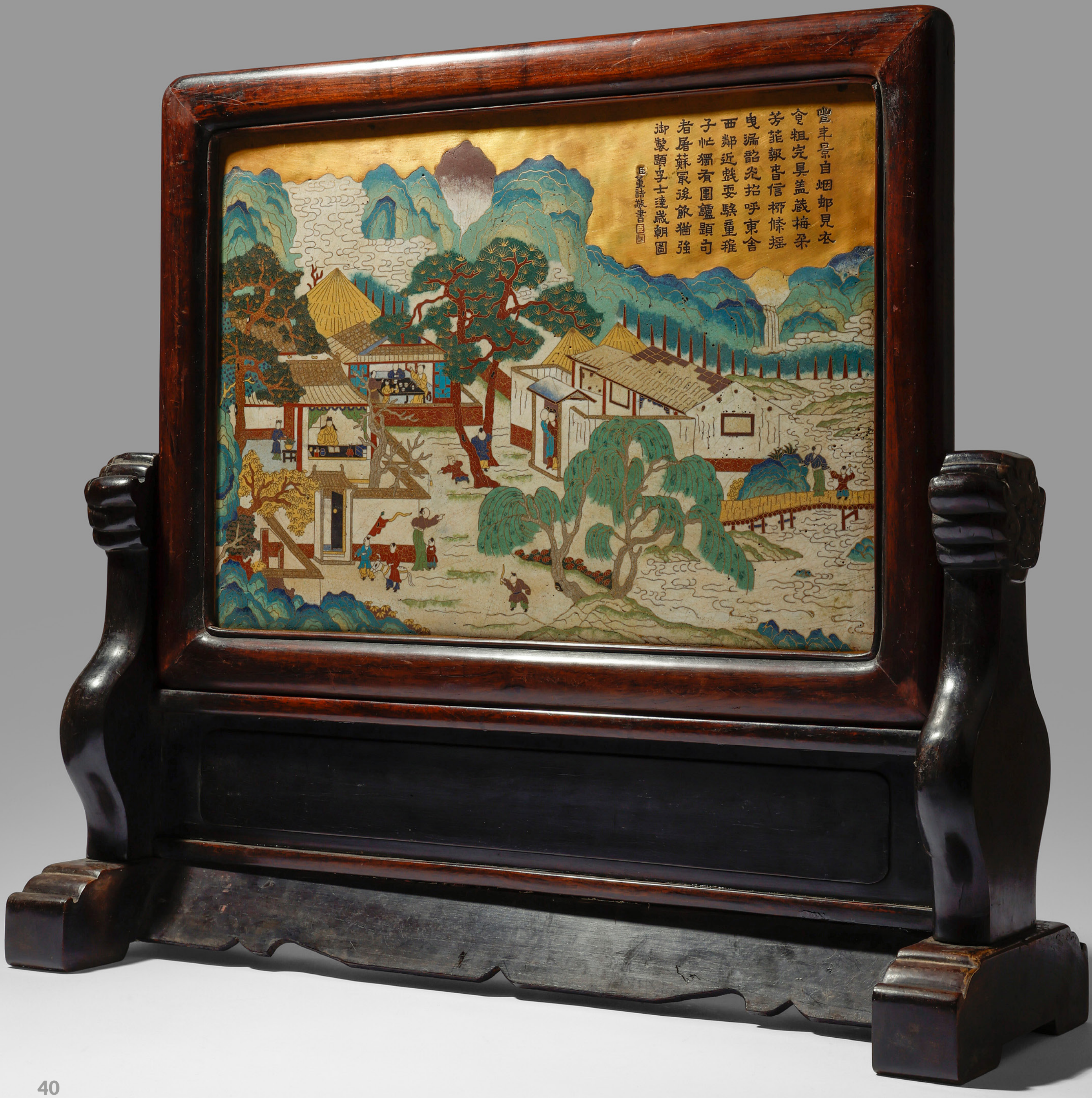
with everted rim, the flat base with a gilded bronze roundel in the centre decorated with a dragon and phoenix chasing a flaming pearl, the rest of the washer decorated on the interior and exterior with various lotus in tendrils, the mouth rim and the edge of the base with gilt mount, the vessel supported on three large feet in elephant-head form, the side of the mouth rim incised with a six-character Qianlong mark

48cm diameter

Provenance: Formerly in a private French collection

£3,000-5,000





40

CLOISONNÉ ENAMEL ‘NEW YEAR’S SCENE’ TABLE SCREEN

QING DYNASTY, 18TH-19TH CENTURY

清 董誥款 銅胎掐絲琺瑯《李士達歲朝圖》木框桌屏

款識: 豐年景自煙村見/衣食麤完具盖蔵/梅朵芳菲報春信/栁條搖曳漏韶光/招呼東舍西隣近/戲耍騃童稚子忙/獨有圍爐題句者/屠蘓最後飲猶强/御製題李士達歲朝圖/臣董誥敬書/臣/誥

depicting a village surrounded by trees adjoining misty and hilly mountains, a mother holding a boy’s hand on a bridge joining further boys at play outdoors whilst a couple peeping through the door watching firecrackers, further figures indoors, one scholar reading before a large window, a group of people eating and drinking next door, inscribed with a poem by Qianlong, signed and sealed Dong Gao, all at the upper right-hand corner of the gold sky, with wooden frame

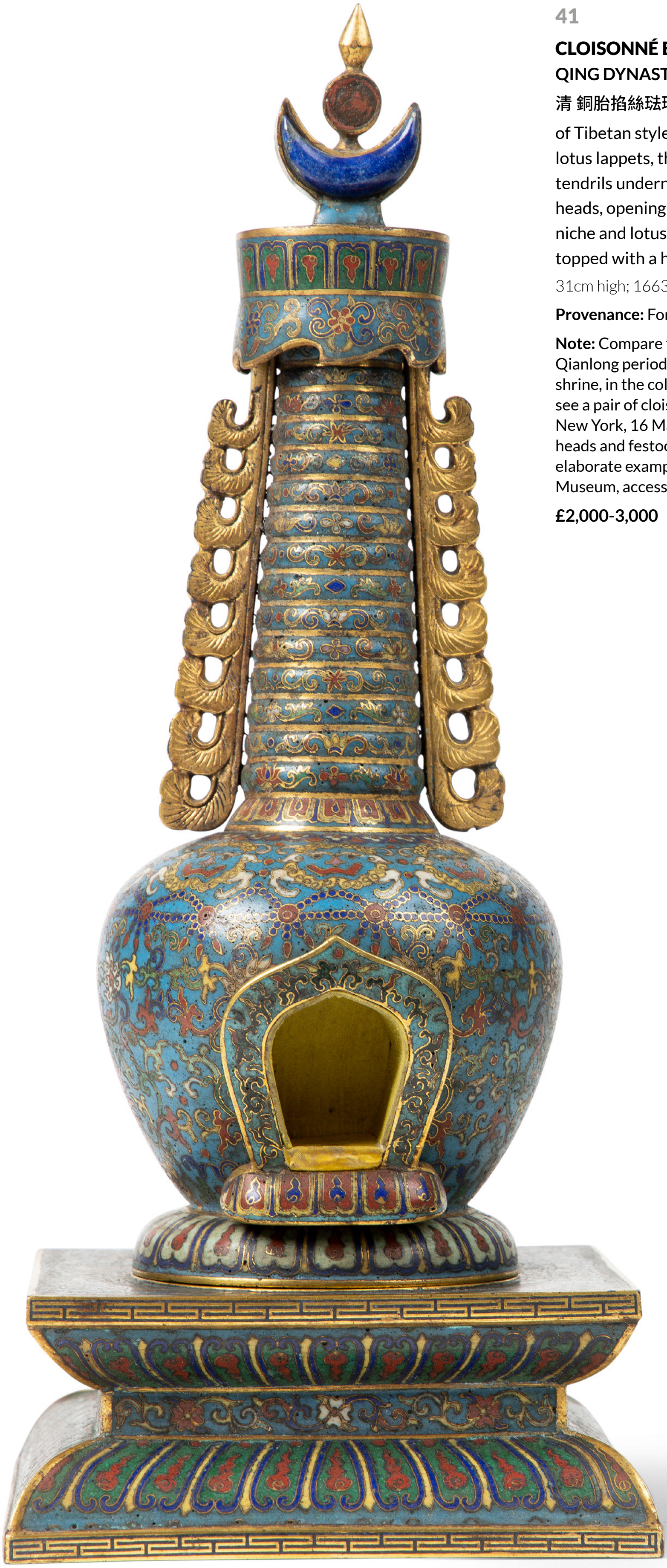
48.8cm x 34.2cm

£3,000-5,000

Note: Inspired after appraising the ink and colour on paper scroll depicting the New Year’s scene in a village by Li Shida (1550-1620), which is now in the collection of The Palace Museum Beijing, Qianlong emperor (reign 1735-1796) composed a poem dedicated to this painting. It is compiled in the fourth collection, fifty-fifth volume of the *Siku Quanshu* (Library of the Four Treasuries), entitled ‘Li Shi Da Sui Chao Tu’ (李士達歲朝圖, The New Year’s Scene by Li Shida). The naming of the painting, ‘Li Shi Da Sui Chao Cun Qing Tu Zhou’ (李士達歲朝村慶圖軸, Scroll Painting of New Year’s Scene in a Village by Li Shida) is according to the content of the poem by Qianlong Emperor. [1]

It is indicated in the inscriptions on the top right that, this cloisonné enamel panel is made according to Li Shida’s painting. The inscriptions and the imperial poem, ‘carefully written by Minister Dong Gao (1740-1818)’, who was a high-ranking civil servant who served the Qianlong and Jiaqing emperors.

[1] Sheng, Zhongqiang, “Li Shida suichao cunqingtu tushi yu neihan yanjiu” (Style and Substance of the The New Year’s Scene by Li Shida), *Art in China*, No. 2 (2020): 152-159



41

CLOISONNÉ ENAMEL STUPA

QING DYNASTY, 18TH-19TH CENTURY

清 銅胎掐絲珐瑯尊勝塔

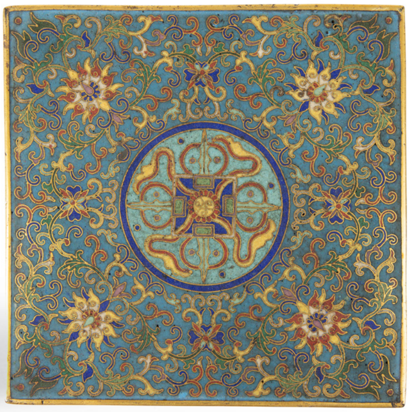
of Tibetan style, raised on a waisted square pedestal enamelled with lotus lappets, the dome-shaped stupa decorated with lotus and scrolling tendrils underneath a festoon of beads and a band of mythical beast heads, opening to a side with yellow-silk padded shrine set within arched niche and lotus throne, raised to a fifteen-wheeled spire and parasol, topped with a hardstone-inlaid sun-moon finial and pinnacle

31cm high; 1663g

Provenance: Formerly in a private European collection

Note: Compare to a larger cloisonné enamel stupa, 66.6cm high, dated to Qianlong period, with circular stepped pedestal with steps leading towards the shrine, in the collection of the Freer Gallery of Art, accession no. F1991.6; Also see a pair of cloisonné enamel stupa, 18th-19th century, offered at Sotheby's New York, 16 March 2016, lot 328, note the similarity of the mythical beast heads and festoon bands on the globular *bumpa*; See another larger and more elaborate example, dated to Qianlong period, in the collection of the Met Museum, accession no. 33.40.67.

£2,000-3,000



Base

42

RARE GILT-BRONZE WITH CLOISONNÉ AND CHAMPLEVÉ ENAMEL DOUBLE-GOURD LANTERN

QING DYNASTY, 18TH-19TH CENTURY

清 鎏金銅胎掐絲琺瑯及內填琺瑯葫蘆式玻璃宮燈

of flattened double-gourd form, inset with glass lined with silk paintings depicting deer by the cliff underneath large peach trees with gilt highlight, the glass set within two borders in foliage scroll and flower heads in champlevé enamel, the sides adorned with reticulated brocade pattern in cloisonné enamel, the waist of the double-gourd further adorned with tied ribbons on either side

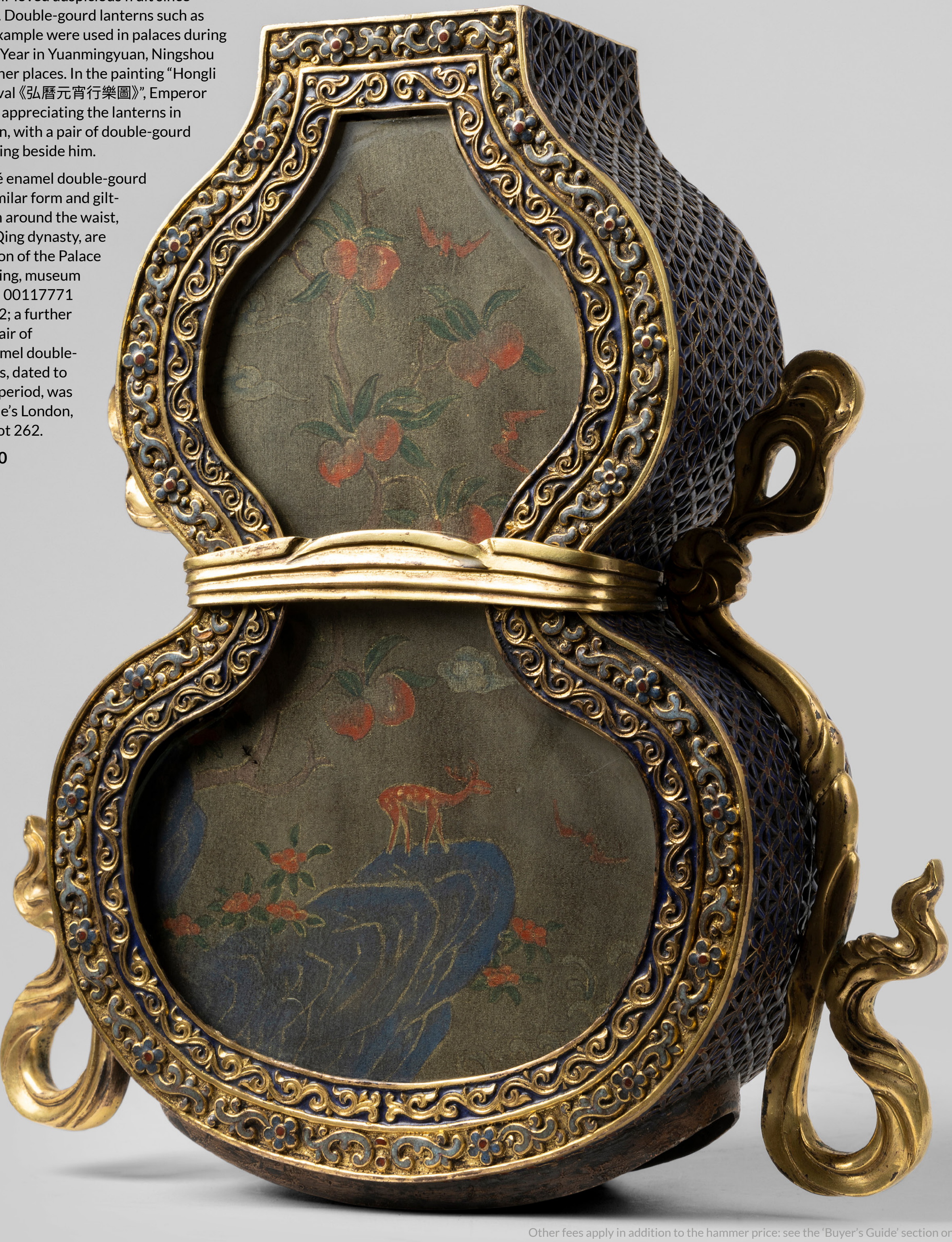
31.2cm high

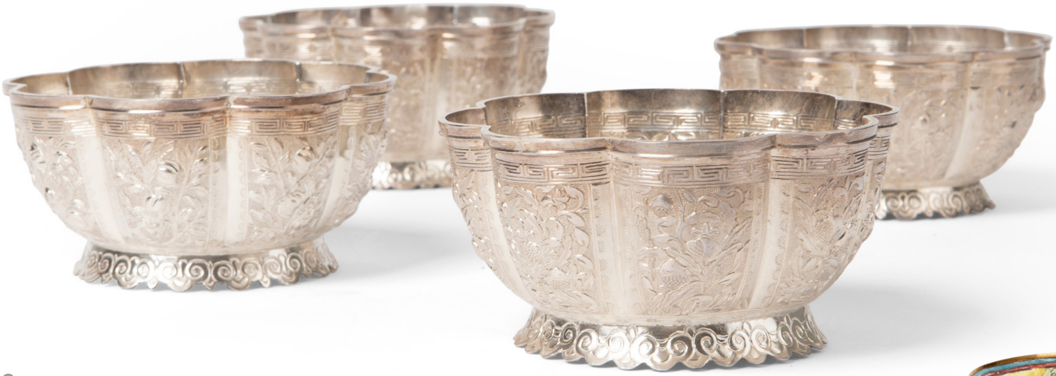
Provenance: Formerly in a private English collection

Note: Gourd *(Hu Lu)*, homophonic to "Fu Lu", has been a well-loved auspicious fruit since ancient times. Double-gourd lanterns such as the present example were used in palaces during Chinese New Year in Yuanmingyuan, Ningshou Palace and other places. In the painting "Hongli Lantern Festival《弘曆元宵行樂圖》", Emperor Qianlong was appreciating the lanterns in Yuanmingyuan, with a pair of double-gourd lanterns hanging beside him.

Two cloisonné enamel double-gourd lanterns of similar form and gilt-bronze ribbon around the waist, dated to the Qing dynasty, are in the collection of the Palace Museum, Beijing, museum number *Gu* 故 00117771 and 00117772; a further comparable pair of cloisonné enamel double-gourd lanterns, dated to the Qianlong period, was sold at Christie's London, 9 Nov 2010, lot 262.

£1,500-2,000





43

GROUP OF FOUR EXPORT SILVER LOBED BOWLS

TU MAO XING MARK, JIANGXI, CIRCA 1880-1930

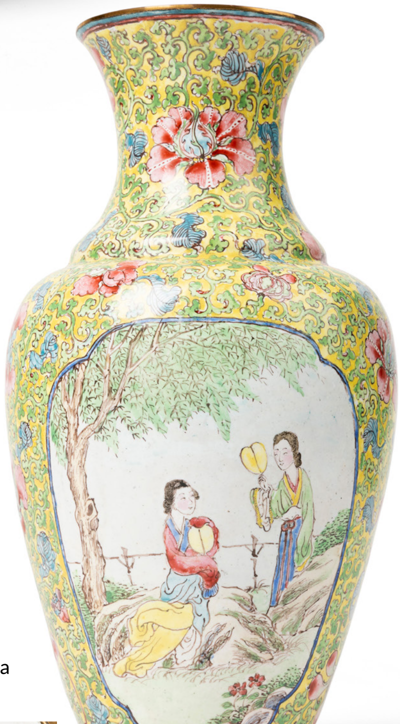
清末民初 涂茂興款 外銷銀花口碗（共四件）

each bowl with eight lobes and supported on a short splayed *ruyi*-cloud foot, the body respectively decorated with lychees, peaches, melons and pomegranates on branches, the base with a hallmark 'TU MAO XING 涂茂興' (4)

11.2cm wide each; 520g in total

Provenance: Private Scottish collection, Edinburgh

£400-600



44

CANTON ENAMEL 'LADIES' BALUSTER VASE

QING DYNASTY, 18TH-19TH CENTURY

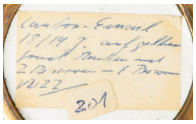
清 廣東銅胎畫琺瑯黃地開光仕女圖瓶

the body painted with two pairs of ladies in conversation in a garden setting, each scene containing in a cartouche against a yellow ground decorated with flowers and fruits on tendrils

22.5cm high

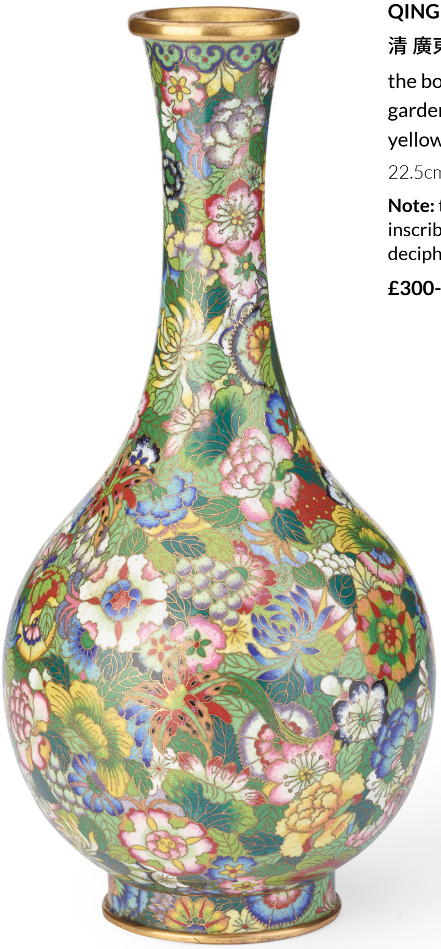
Note: the base attached with a paper label inscribed 'Canton Enamel 18/19 (unable to decipher) V222'

£300-500



Canton-Email
18/19 J. auf gelbem
Grund Blumen mit
2 Personen u. 2 Personen
V222

201



45

CLOISONNÉ ENAMEL 'MILLEFLEUR' BOTTLE VASE

LATE QING TO REPUBLIC PERIOD, 19TH-20TH CENTURY

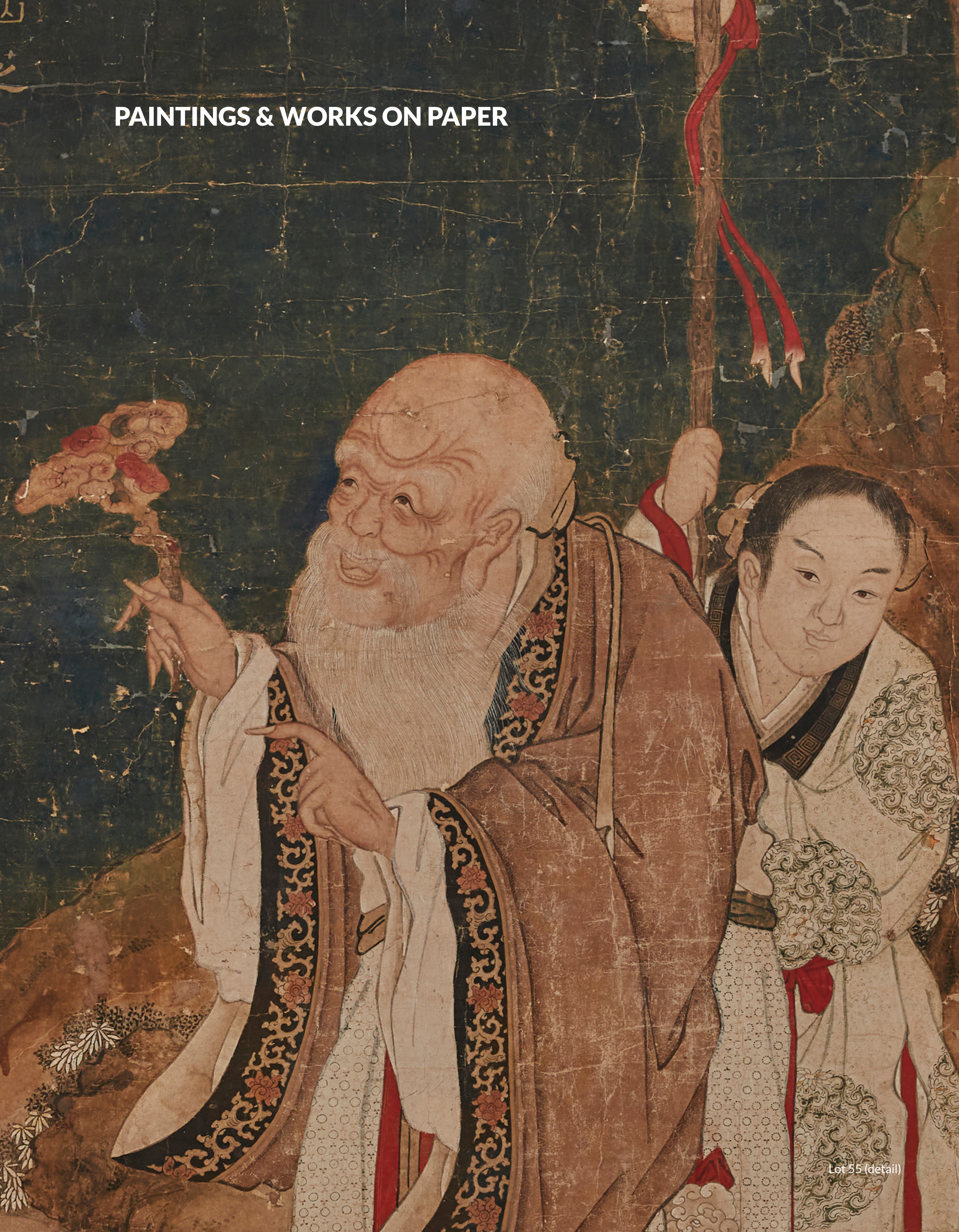
清末民初 德興成造款 銅胎掐絲琺瑯百花不落地瓶

finely enamelled overall with millefleur reserved on a green ground, the base a four-character workshop impress mark 'De Xing Cheng Zao' (Made by De Xing Cheng)

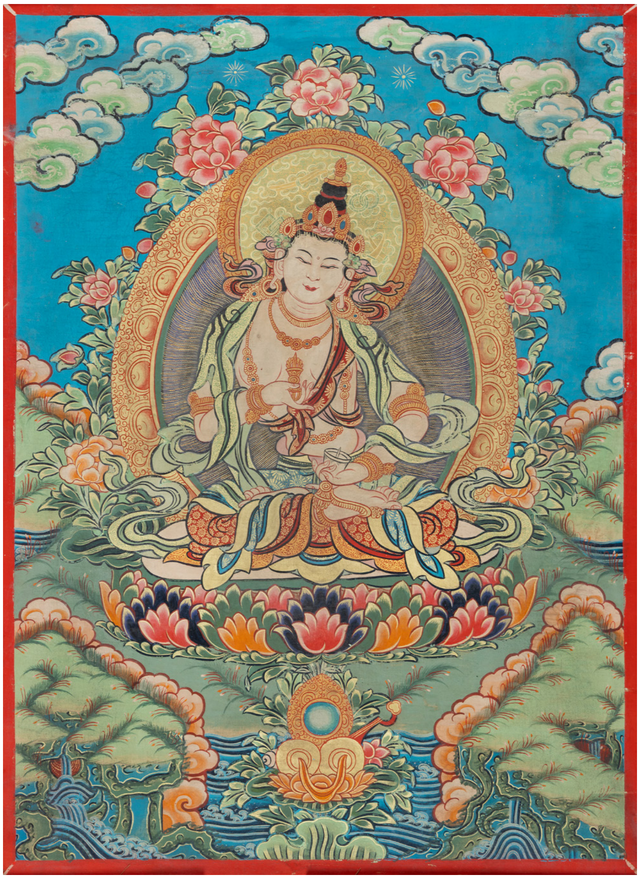
23.8cm high; 681g

£600-800

PAINTINGS & WORKS ON PAPER



Lot 55 (detail)



46

THANGKA DEPICTING VAJRASATTVA

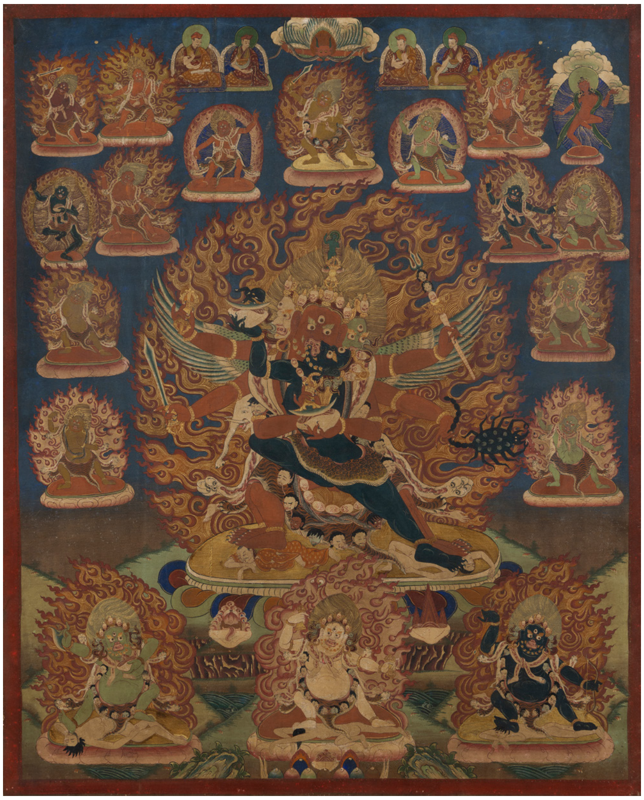
19TH-20TH CENTURY

十九至二十世紀 金剛薩埵唐卡

distemper on cloth, shown seated in *dhyanasana* on a single lotus throne, right hand raised in *karanamudra* holding an upright *vajra*, left hand holding a *ghanta* before the abdomen, billowing scarfs wrapped around her shoulders and arms, decorated with elaborate bracelets and armbands, large earrings flank the serene face, crowned, enclosed by natural surroundings with turquoise sky, verso inscribed and sealed

63.5cm x 46.6cm

£500-700



47

THANGKA DEPICTING GURU DRAGPO WITH CONSORT

QING DYNASTY, 18TH CENTURY

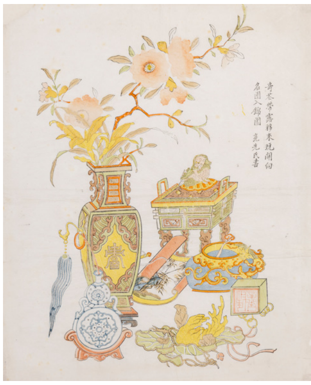
清 憤怒蓮師咕嚕乍波唐卡

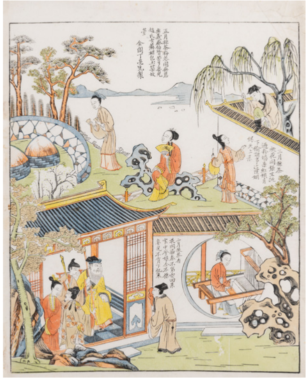
distemper on cloth, the wrathful incarnation of Padmasambhava depicted striding in *alidhasana* on two corpses and lotus throne, six hands holding attributes, including a *vajra* and *vajra* sword- *khadga* rising on left, a *trisula khatvanga* and scorpion on right, a *kartika* chopper and *kapala* before his consort wrapped around by two arms, the wrathful blue consort embracing the Lord with the left leg while holding aloft a set of *kartika* chopper and *kapala*, a pair of wings wide-spread before the flaming *mandorla*, flared elephant and tiger skins wrapped around his body, garlands of heads and skulls hanging between legs, enclosed by further wrathful protectors

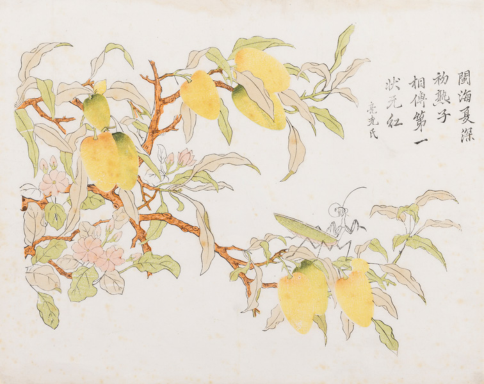
74cm x 59cm

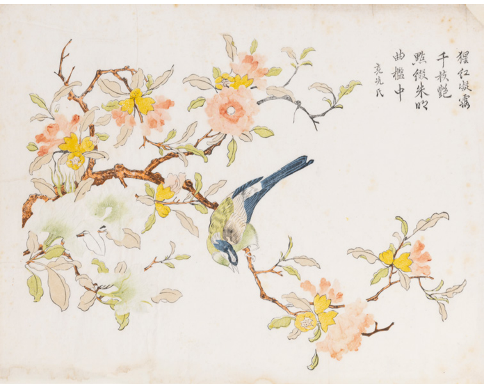
Provenance: Formerly in a private collection, Annandale, Australia; purchased in Shanghai from Chinese Antiques Co Ltd., The Antique Market no. 88, Hua Bao Building on 7 October 2002. The market was located underneath part of the Old City of Shanghai.

£1,000-1,500









48

RARE GROUP OF FOUR WOODBLOCK PRINTS BY DING LIANGXIAN (ACTIVE 1735-1750)

QING DYNASTY, 18TH CENTURY

清 丁亮先 罕見饾版拱花套印 博古花鳥、古玩 及 十二月採茶歌圖 版畫（共四幅）

comprising: three prints of ink, colour and gauffrage on paper, one depicting arbutus and praying mantis, one with pomegranate, magnolia and bird, and the other an arrangement of antiquities, all with inscriptions and signed 'Liangxian shi' (Clan of Liangxian); together with one print, ink and colour on paper, depicting the first three months of 'Song of the Twelve Months in the Tune of the Tea Picker's Song', each month with inscriptions, signed 'Ding Liangxian', unframed (4)

largest: 37.5cm x 30.5cm

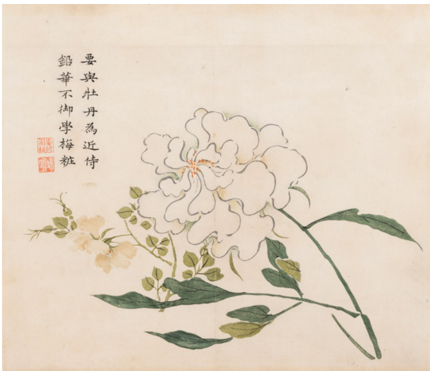
Provenance: Private English collection

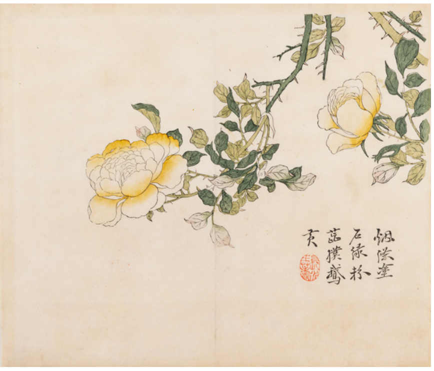
Note: The name Ding Liangxian appears on a number of prints from Suzhou, Jinchang district. It refers either to a print workshop or the ingenious artist himself. They specialised in subject matters such as flowers, fruits and birds.

Although rare in the market, the prints presented in this lot can be compared to highly similar examples in the collection of the British Museum, museum no. 1906,1128,0.14; 1906,1128,0.6; 1906,1128,0.22; 1906,1128,0.24; 1906,1128,0.23 and 1906,1128,0.25.

The last print consists of three scenes from top to bottom, featuring ballads for January, February, and March according to the Chinese lunar calendar. Compare to a related example depicting ballads for October, November and December, see British Museum no. 1991,1015,0.1. For further research details, please see our website

£1,200-1,800





49

TWO WOODBLOCK PRINTS FROM *THE MUSTARD SEED GARDEN PAINTING MANUAL*

QING DYNASTY, 18TH CENTURY

清《芥子園畫傳》木刻版畫（兩幅）

ink and colours on paper, both depicting peonies, unframed (2)

27.4cm x 32.6cm; 27.5cm x 32cm

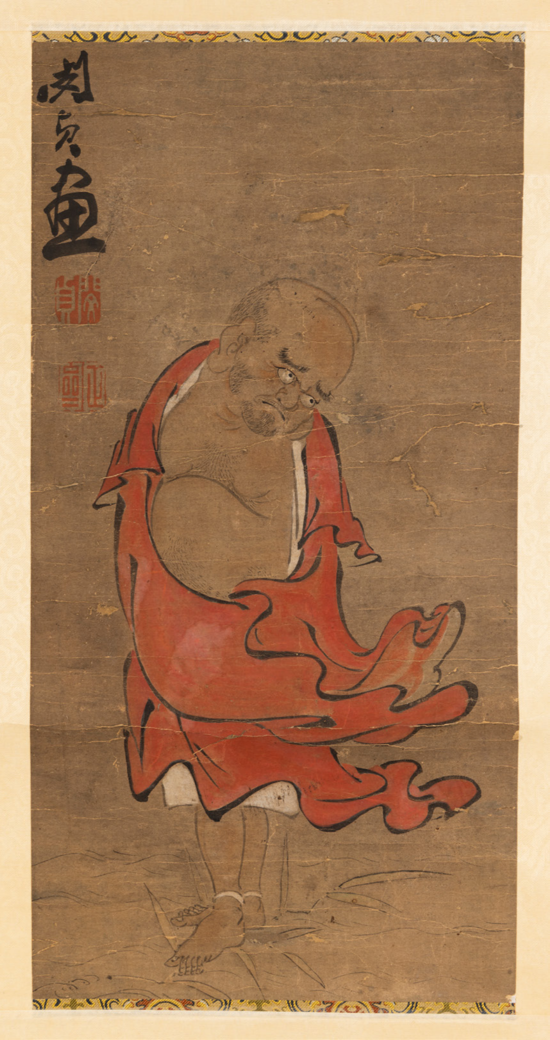
Provenance: Private English collection; formerly acquired from Galerie Zacke, 1994.

Each verso with partially inscribed respective labels: 'GALERIE ZACKE alte Kunst aus Asien WIEN 1994 / Nr. 216' & 'GALERIE ZACKE alte Kunst aus Asien WIEN 1994 / Nr. 418'

Note: The two prints presented in this lot are leaves from *The Mustard Seed Garden Painting Manual*, first compiled by Wang Gai, and published in 1679AD. The manual aimed to showcase the 'scholarly' painting to the townsmen of Jiangsu, Nanjing. This work is recognised by many scholars as a preeminent painting handbook. Due to its success and popularity among the literati, *The Mustard Seed Garden Painting Manual* has been reprinted in China, Japan and Korea. Not only were classical painting compositions translated into the print medium, but contemporary artists also contributed painterly designs that served as both inspiring models and actual painting manuals.

Both two prints in this lot depict peonies, the images are complemented with poems in fine calligraphy and with seals by the artist who designed them. The print with two seals is from the fourth volume of the manual. Compare the two seals in a related example, which also depicts peony sprays, dated to the Qing dynasty, Kangxi period, 1701AD, is in the British Museum, museum no. 1982,1011,0.1 and 1982,1011,0.19

£300-500



50

INK SCROLL PAINTING OF A LUOHAN

ATTRIBUTED TO MIN ZHEN (1730-1788)

閔貞款 羅漢圖 紙本設色 立軸

款識: 閔貞畫

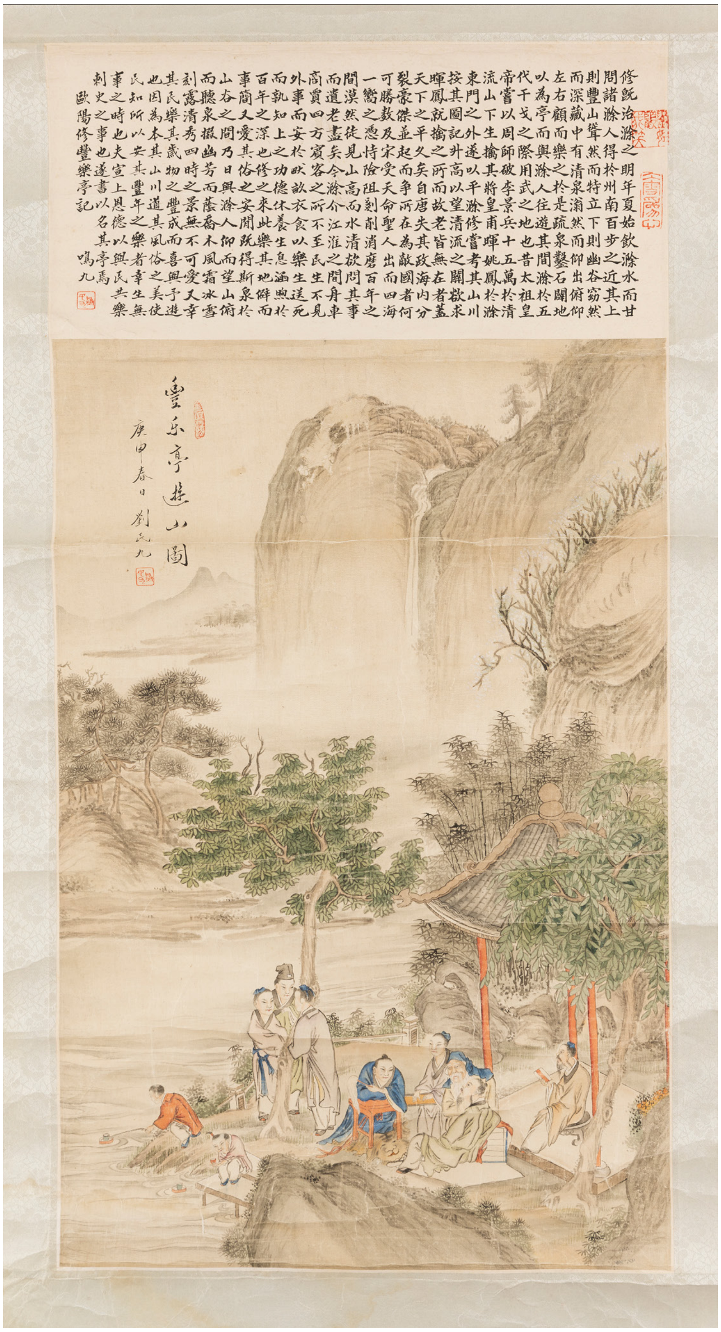
鈐印: 閔貞、正齋

ink and colour on paper, signed and sealed of the artist upper left, mounted as a hanging scroll

43cm x 21.5cm

Provenance: Private London collection

£1,200-1,800


豐樂亭遊山圖
庚申春日 劉民九

51

INK SCROLL 'LANDSCAPE' PAINTING

20TH CENTURY, ATTRIBUTED TO LIU MINJIU

二十世紀 劉民九款《豐樂亭遊山圖》絹本設色 立軸

ink and colour on silk, inscribed on the top paper mounting with 'Feng Le Yuan Ji', the prose by Ouyang Xiu (1007-1072), signed Ming Jiu, sealed, further inscribed on upper left of the painting with the title, dated to the Spring of Geng Shen Year, corresponding to 1920 or 1980AD, signed and sealed, mounted as a hanging scroll

67.5cm x 34cm

Provenance: Private European collection

£300-500

52

INK PAINTING OF A HERMITAGE

ATTRIBUTED TO ZHANG BIN

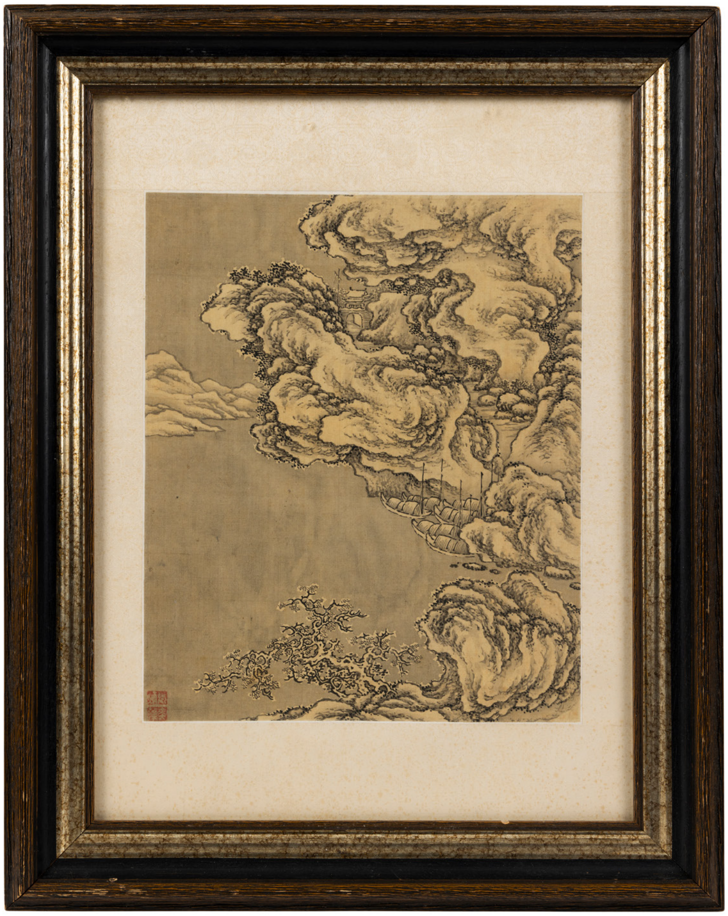
張炳款 靈山蕭寺圖 水墨絹本 鏡框

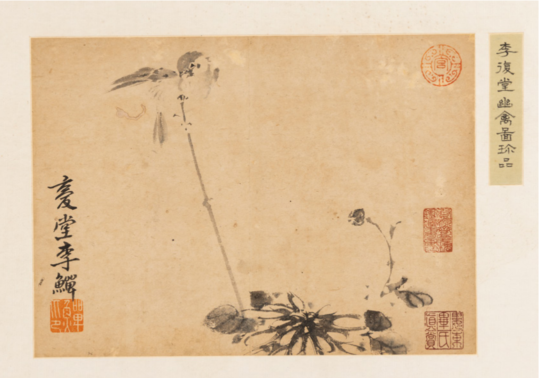
鈐印: 張炳□藻

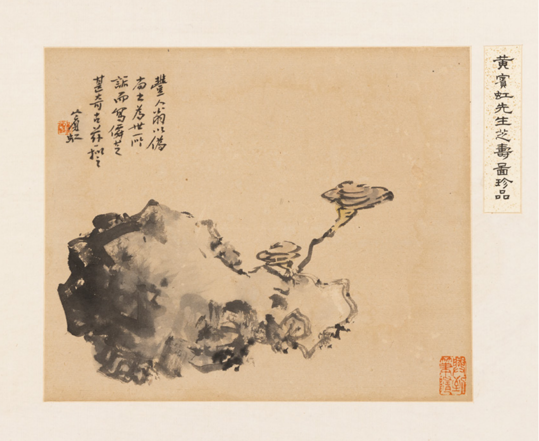
ink on silk, depicting a building discreetly tucked in a mountain, framed

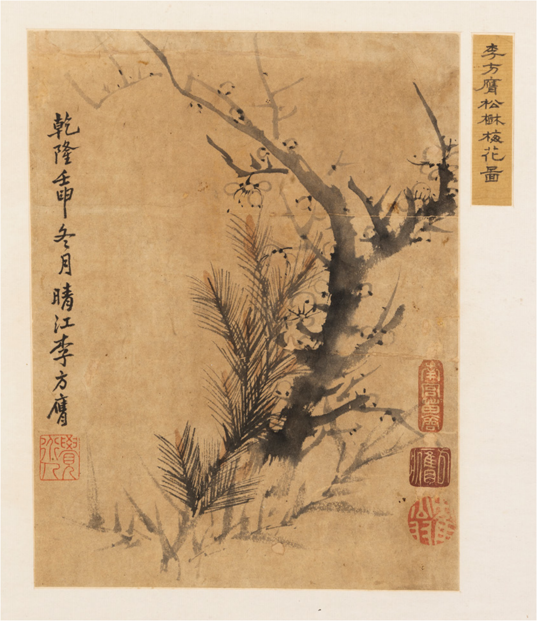
28.2cm x 24cm

£600-800




李復堂幽禽畫珍品
复堂李鱓


黃賓虹先生芝壽畫珍品
豐人翁以偽尚書為世所詬而寫僝芝甚奇古兹一擬之 賓虹


李方膺松樹梅花畫
乾隆壬申冬月晴江李方膺

53

GROUP OF THREE INK PAINTINGS

ATTRIBUTED TO LI FUTANG (1686-1756), LI FANGYING (1695-1755), HUANG BINHONG (1865-1955)

水墨畫 三幅

1. 李復堂款 幽禽圖 水墨紙本 鏡心

款識: 复堂李鱓

鈐印: 鱓印

鑑藏印: 宮、婁東畢氏、婺源齐彥槐鑑藏書畫印

2. 李方膺款 松樹梅花圖 水墨淡色 紙本鏡心

款識: 乾隆壬申冬月晴江李方膺

鈐印: 覺道人、南宮苗齋?、□□、□翁

3. 黃賓虹款 芝壽圖 水墨淡色 紙本鏡心

款識: 豐人翁以偽尚書為世所詬/而寫僝芝甚奇古/茲一擬之/賓虹

鈐印: 黃賓虹、興□蕭隨?

ink and colour on papers, Li Fangying's dated to the winter of Qianlong Renshen year, corresponding to 1752AD, all signed and sealed (3)

19.5cm x 27.1cm; 28.6cm x 22.3cm; 21.7cm x 26.2cm

£800-1,200

54

WOODBLOCK ‘WUTAI SHAN’ PRINT AND GROUP OF TWENTY-FOUR INK RUBBINGS

QING DYNASTY AND LATER

清《勒建五臺山文殊菩薩清凉勝境圖》版畫 及《武氏祠》畫像石、重立漢武氏石室題記與其他拓片二十四幅（共二十五幅）

版畫鈐印：大五臺山文殊師利法王寶印

the woodblock print depicting Manjusri and his sacred mountain Wutai Shan; and a group of twenty-four rubbings, ink on paper, unframed (25)

largest: 111.5cm x 63.5cm

Provenance: From the collection of the late James Kedzie Penfield (1908-2004), who joined the American Diplomatic Corps to China in the 1930s and 1940s. In 1954, Penfield became United States’ High Commissioner for Austria with the mission to re-establish an independent, neutral and democratic Austria. In 1961, he was appointed American Ambassador Extraordinary and Plenipotentiary to Iceland; thence by direct family descent.

James was born in NYC in 1908. His mother was one of the first women to drive a car by herself all the way across the United States within a week. James must have inherited her pioneering spirit, because as a young Stanford graduate, he joined the small hand-picked team who travelled to China to work for the American Diplomatic Corps in the 1930s and 1940s. Although his diplomatic career later took him to posts all around the world, his daughter remembers him speaking fondly of “the best years of his life in Peking, Canton and Chunking”. Whilst in China, James established friendships with prominent local artists, he was gifted a painting, as a token of farewell, by and from Zhang Daqian (1899-1983), one of the most celebrated 20th-century Chinese artists. The painting dated 1944, subsequently sold in this saleroom, 08 November 2017, lot 87.

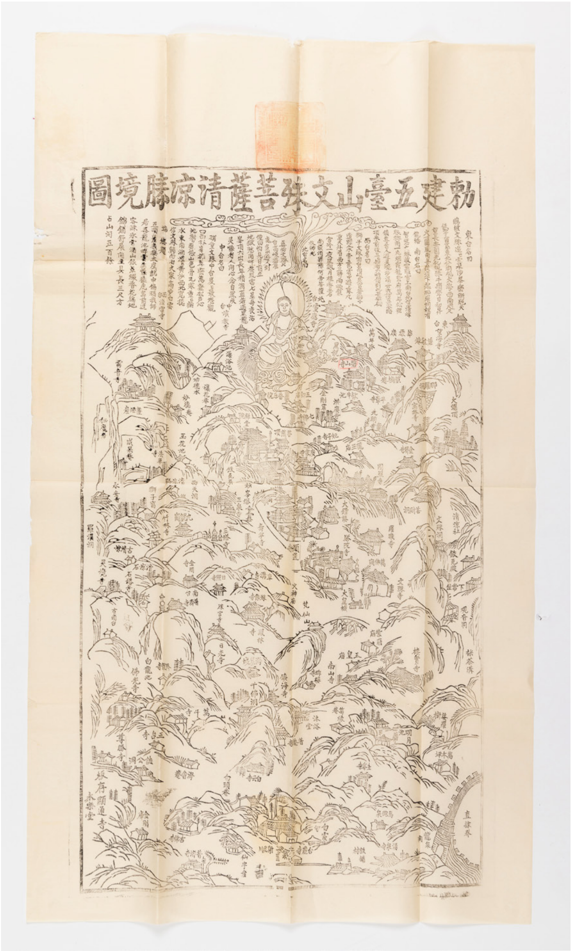
Note: For the ‘Manjusri and Wutai Shan’ woodblock print, compare to a similar example offered at Hengsha Ancient Art Kyoto, 26 March 022, lot 85; Also see a related woodblock print in the similar arrangement and title, dated to ca. 1870AD, 91cm x 50cm, is in the collection of the National Library of China.

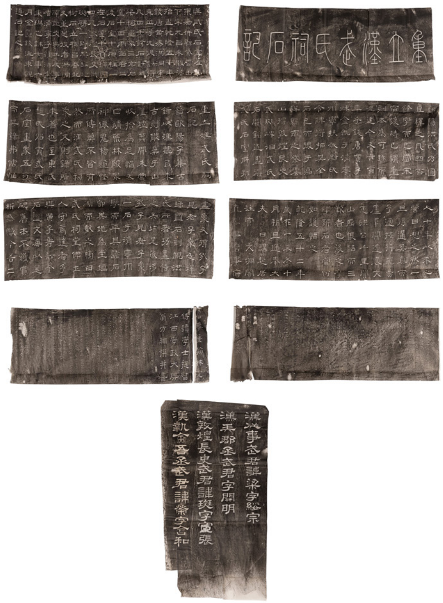
The group of ink rubbings was mostly related to and taken from the Wu Family Shrines, of which the Wu Liang Shrine is the best known. It was the family shrine of the Wu clan of the Eastern Han dynasty (25-220AD). Located at the Wuzhai Village, Jiaxiang County, Shandong Province. The original shrine was carved and engraved with images of legendary rulers and paragons of filial piety and loyalty, historical and mythological stories, scenes of feasting, homage, processions, omens, and other figural and decorative designs. Further research details, please see our website.

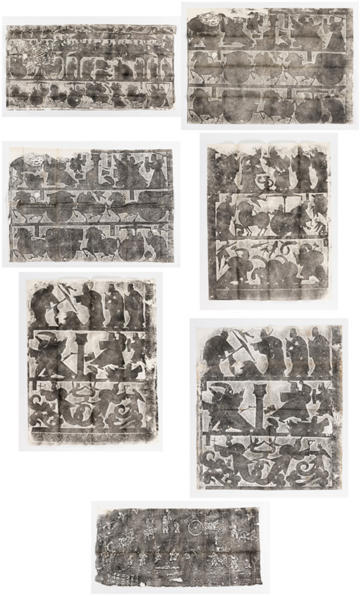
註：《武氏祠》拓片含武氏祠畫像石（左石室四兩幅、左石室五、左石室九、前石室十正面兩幅）、清重立漢武氏石室題記、清重立漢武氏祠石記及清武氏名諱題字。

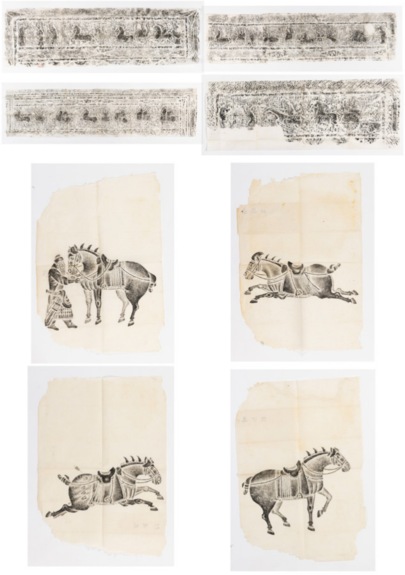
餘拓片含孝堂山祠堂畫象六及其他。

£300-500


勅建五臺山文殊菩薩清凉勝境圖







55

ATTRIBUTED TO GU JIANLONG (1606-AFTER 1687)

LARGE INK PAINTING OF THE GOD OF LONGEVITY, SHOULAO AND BOY, QING DYNASTY, 19TH CENTURY

清 顧見龍款《長壽仙芝》紙本設色 鏡框

款識：時己未之秋/仿唐子畏筆/意寫於深柳讀書草堂/雲臣顧見龍製

鈐印：顧見龍印、雲臣

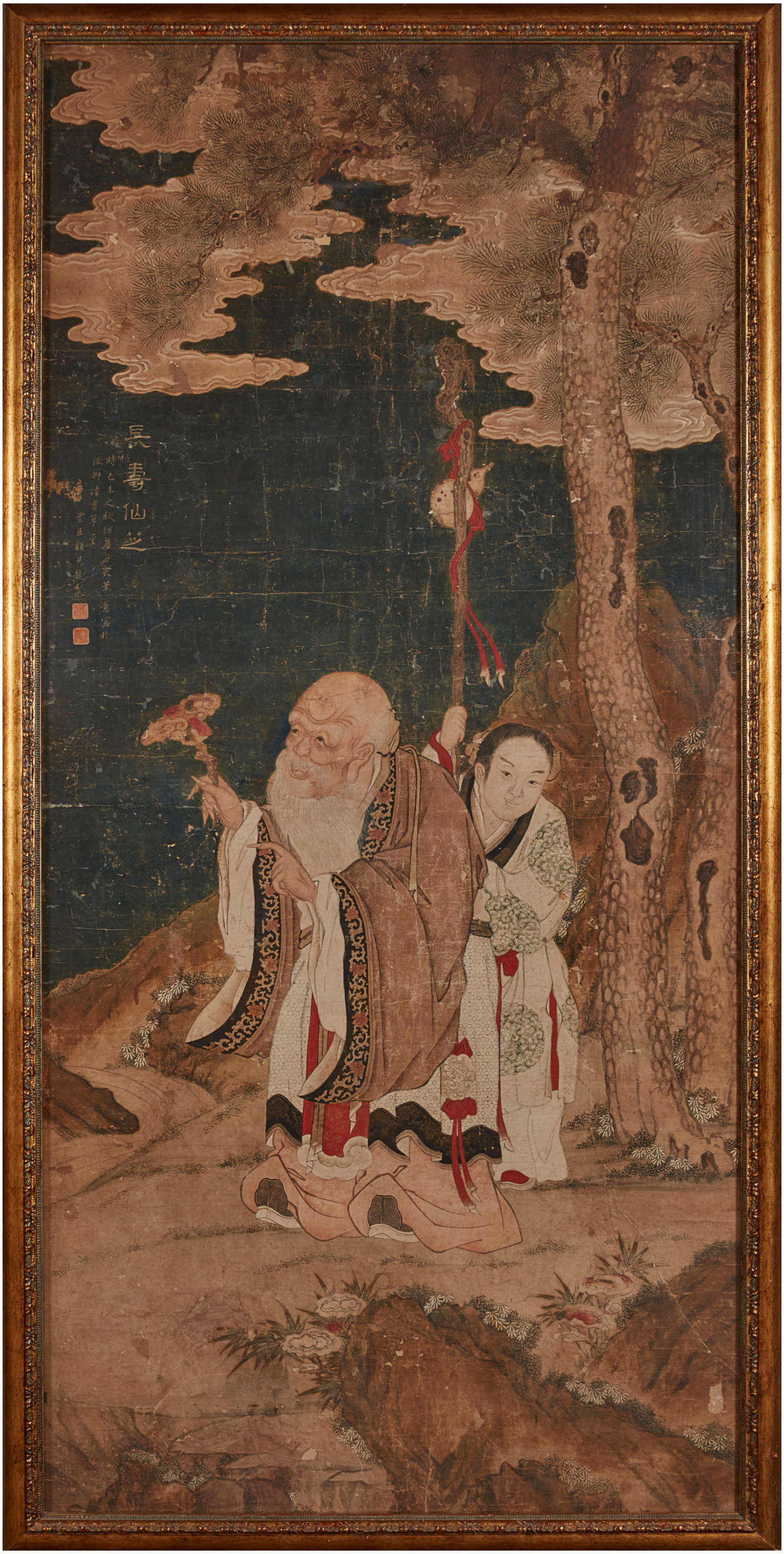
ink and colour on paper, framed, titled ‘Changshou Xianzhi’ (The Magical Fungus of Longevity) on central upper left, further inscribed stating painted in the year to Ji Wei in Autumn, correspondent to 1679 , in the manner of Tang Ziwei (also known as Tang Yin, 1470-1523), painted in the Studying Straw Hall of Deep Willow, signed ‘Yun Chen Gu Jian Long, applied two red seals ‘Gu Jian Long Yin’ and ‘Yun Chen’

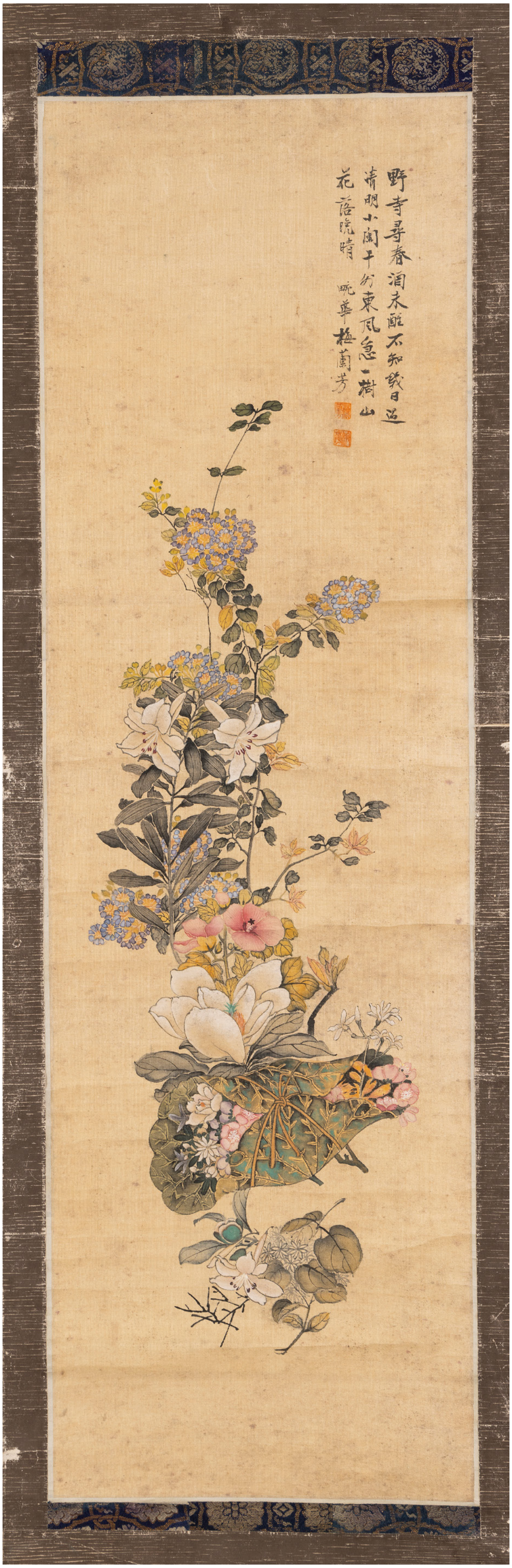
216cm x 107cm

Provenance: From the collection of the late James Kedzie Penfield (1908-2004), for more details see lot 54.

Note: There is little known about the painter Gu Jianlong, except that he served as a court artist in the 1660s-70s. He was born in Suzhou Taichang, and painted portraits of Qing emperors and imperial family members. His works are in the collection of The British Museum, see a portrait of Guanyin, museum numbers 1910,0212,0.486. Other extensive works are in The Nelson Gallery-Atkins Museum of Art, see a portrait of Ma Shiqi (1650–1714), illustrated in Wai-Kam Ho, et al., *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and The Cleveland Museum of Art*. (The Cleveland Museum of Art in cooperation with Indiana University Press, c1980), 347-348, no. 255. For similar theme to this lot, compare with a smaller ink and colour on silk scroll painting, attributed to Gu Jianlong, depicting related subject matter ‘Shoulao on White Deer’, was sold at Christie’s New York, 19 March 2021, lot 852; Another slightly smaller ink and colour on silk, with the signature of Gu Jianlong, was sold at Christie’s New York, 19 Mar 2021, lot 852.

£1,500-2,000




野寺尋春酒未醒不知幾日過
清明小闌干外東風急一樹山
花落晚晴 晼華 梅蘭芳

56

INK SCROLL PAINTING OF WILDFLOWER

ATTRIBUTED TO MEI LANFANG (1894-1961)

梅蘭芳款 花卉圖 絹本設色 立軸

款識: 野寺尋春酒未醒/不知幾日過清明/小闌干外東風急/一樹山茶落晚晴/晼華梅蘭芳

鈐印: 梅蘭芳、婉□(華?)

ink and colour on silk, inscribed upper right with a poem, signed and sealed of the artist, mounted as a hanging scroll

96.3cm x 30cm

£300-500

57

PAINTING OF LADIES AND BOYS

QING DYNASTY, 19TH CENTURY

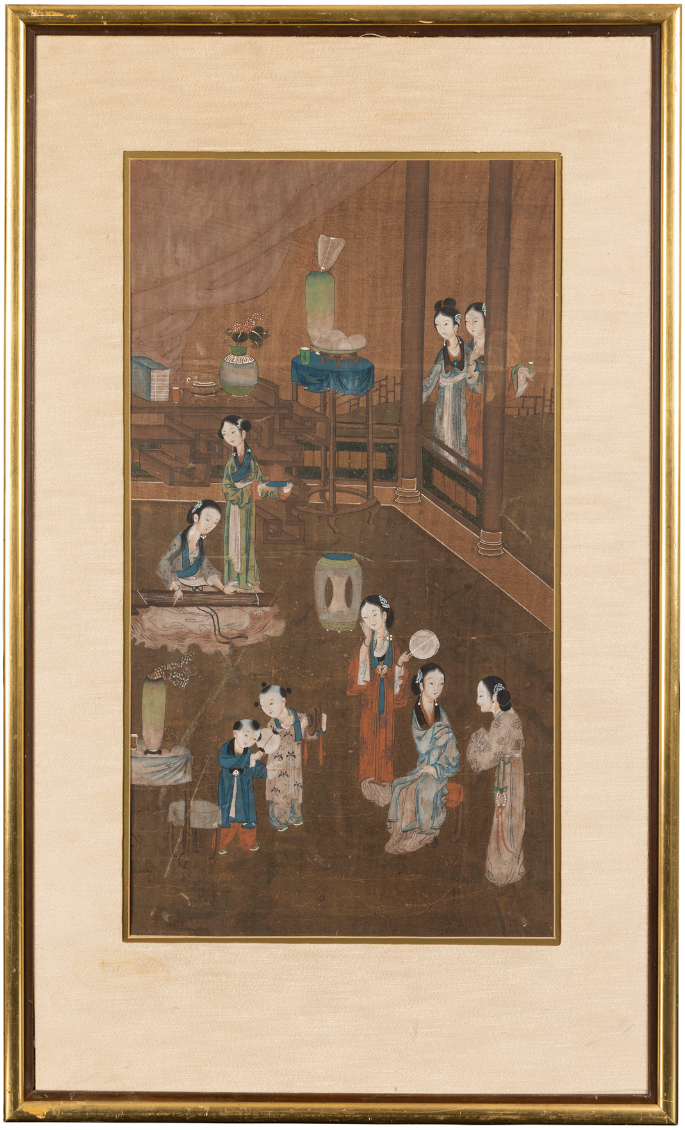
清 仕女圖 絹本設色 鏡框

gouache on silk, framed, painted with idyll ladies in leisurely activities and two boys, surrounded by antiques and scholarly objects

69.2cm x 38.2cm

Provenance: Private London collection

£600-800



58

INK PAINTING OF BIRDS AND FLOWERS

ATTRIBUTED TO REN XUN (1835-1893)

仁薰款 花鳥圖 紙本設色 立軸

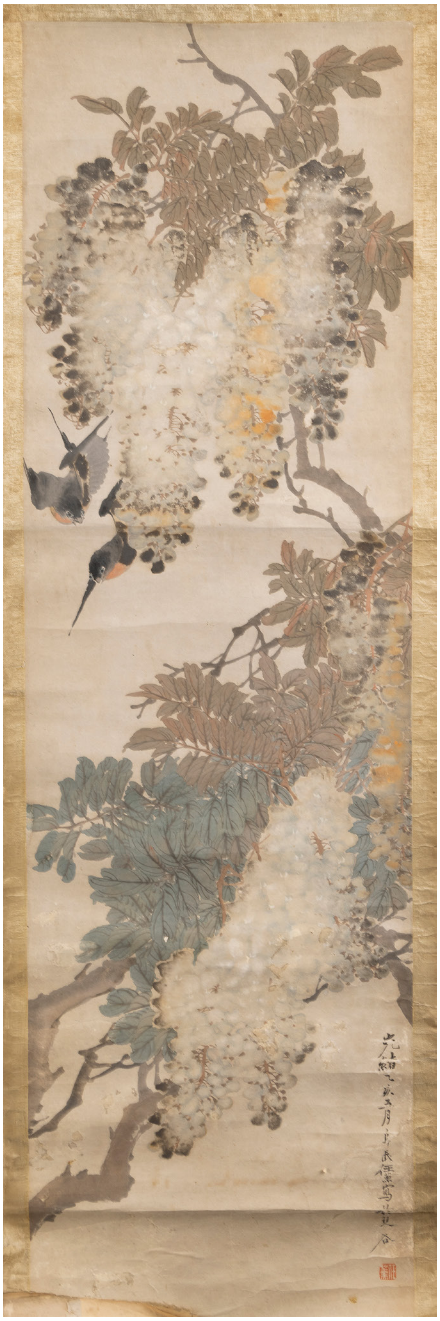
款識: 光緒乙亥五月皐長任熏寫於琴谷

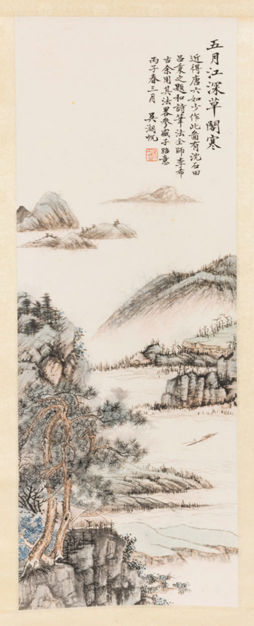
鈐印: 仁薰

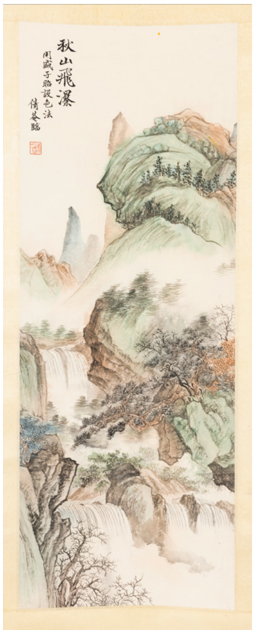
ink and colour on paper, inscribed lower right with date ‘fifth month of Guangxu Yihai year’, corresponding to 1875AD, signed and sealed

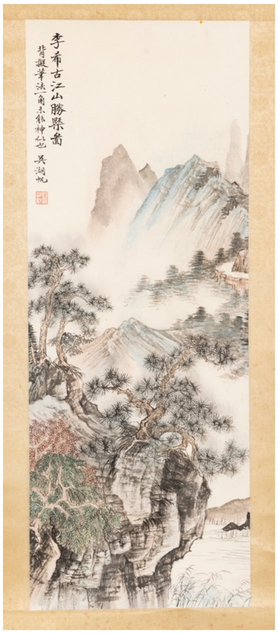
116.5cm x 33.5cm

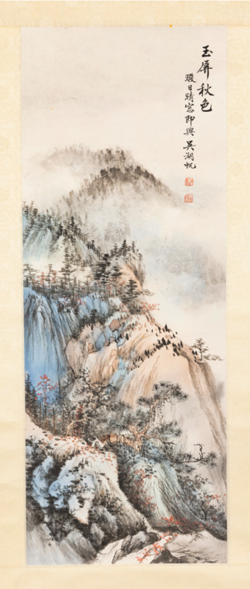
£600-800











59

GROUP OF FOUR INK SCROLL ‘LANDSCAPE’ PAINTINGS

ATTRIBUTED TO WU HUFAN (1894-1968)

吳湖帆款 山水圖 紙本設色 立軸 (共四幅 含盒)

1.《五月江深草閣寒》

款識: 近得唐六如少作/此圖有沈石田呂秉之題和詩/筆法全師李希古/余用其法畧參盛子昭意/丙子春三月/吳湖帆

鈐印: 吳湖帆

2.《秋山飛瀑》

款識: 用盛子昭設色法/倩菴臨

鈐印: 吳湖帆

3.《李希古江山勝樂圖》

款識: 背擬筆法一角未能神似也/吳湖帆

鈐印: 吳湖帆

4.《玉屏秋色》

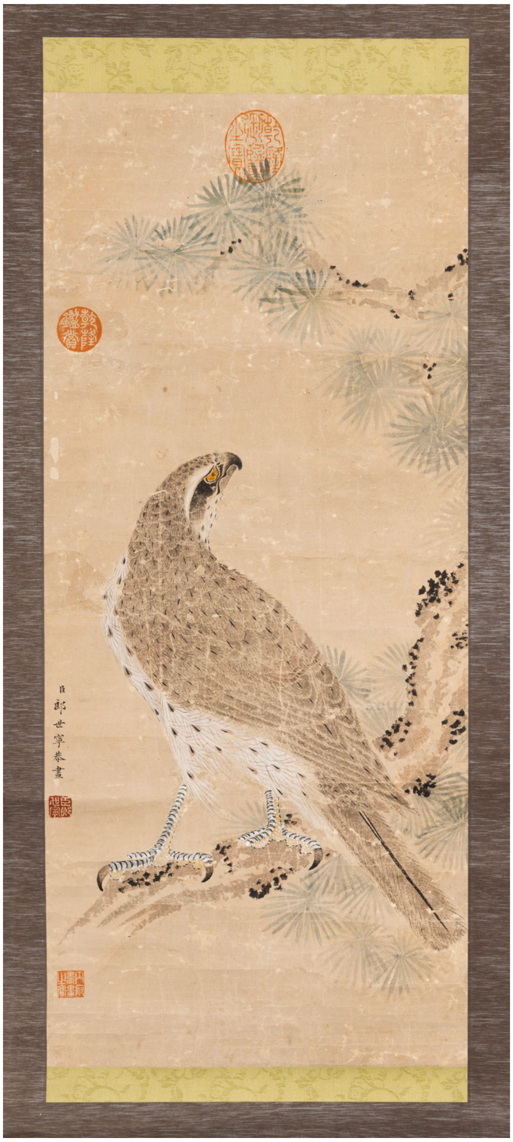
款識: 暇日晴窓即興/吳湖帆

鈐印: 湖颿/醉簌?□□

ink and colour on papers, all titled, inscribed, signed and sealed of the artist, one dated to the Spring of Bing Zi year, corresponding to 1936AD, mounted as hanging scrolls and in a box (4)

60.5cm x 23cm each

£600-800



60

INK SCROLL PAINTING WITH HAWK

ATTRIBUTED TO LANG SHINING (GIUSEPPE CASTIGLIONE, 1688-1768)

郎世寧款 松鷹圖 紙本設色 立軸

款識: 臣郎世寧恭畫

鈐印: 臣郎世寧

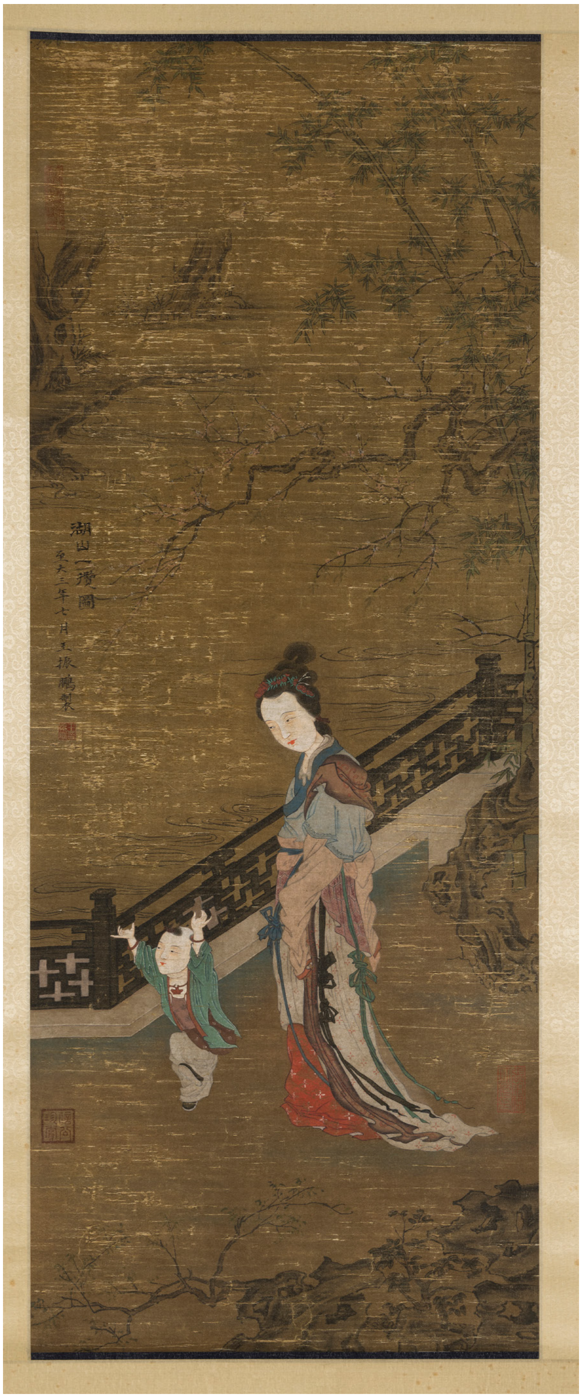
鑒藏印: 乾隆御覽之寶、乾隆鑒賞、内府書畫之寶

題識: 古畫鷹圖/尚和堂藏

ink and colour on paper, signed and sealed of the artist, further appraisal seals, mounted as a hanging scroll

66.6cm x 26.6cm

£600-800


湖山一攬圖
至大三年七月王振鵬製

61

INK SCROLL PAINTING OF LADY AND BOY

ATTRIBUTED TO WANG ZHENPENG (ACT. 1271-1368)

王振鵬款《湖山一攬圖》絹本設色 立軸

款識: 至大三年七月王振鵬製

鈐印: 王振鵬印、倍公珍賞、□

ink and colour on silk, titled central left, dated to the third year of Zhida reign, corresponding to 1310AD, signed and sealed by the artist, further appraisal seals, mounted as a hanging scroll

92.4cm x 35.7cm

£600-800

62

INK SCROLL PAINTING OF A LADY HOLDING A FAN

ATTRIBUTED TO GAI QI (1773-1828)

改琦款 陳希祖題 執扇仕女圖 紙本設色 立軸

款識:

鬖鬖鬒髮□□鴉/杏臉□匀澹暈霧/曾記白蘇隄下過/怡逢柳外轉□車/漫言明月是前身/贏得騷人為寫真/底事□□□□□/崔徽偏心卷中人/陳希祖□□題

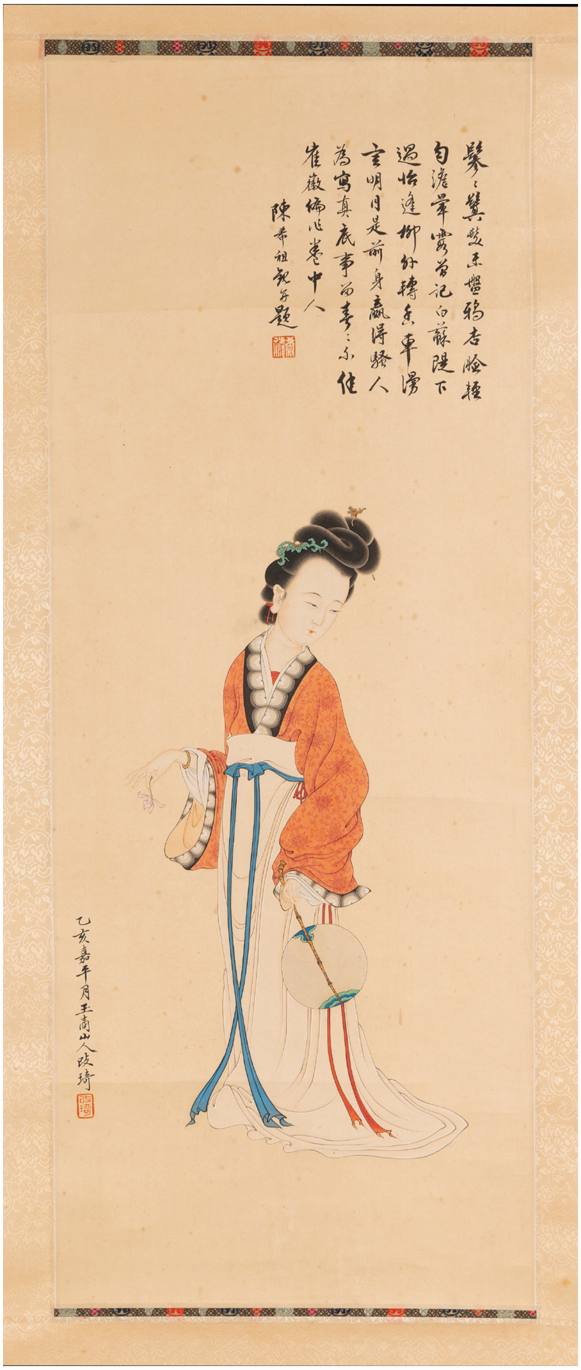
乙亥嘉平月玉壺山人改琦

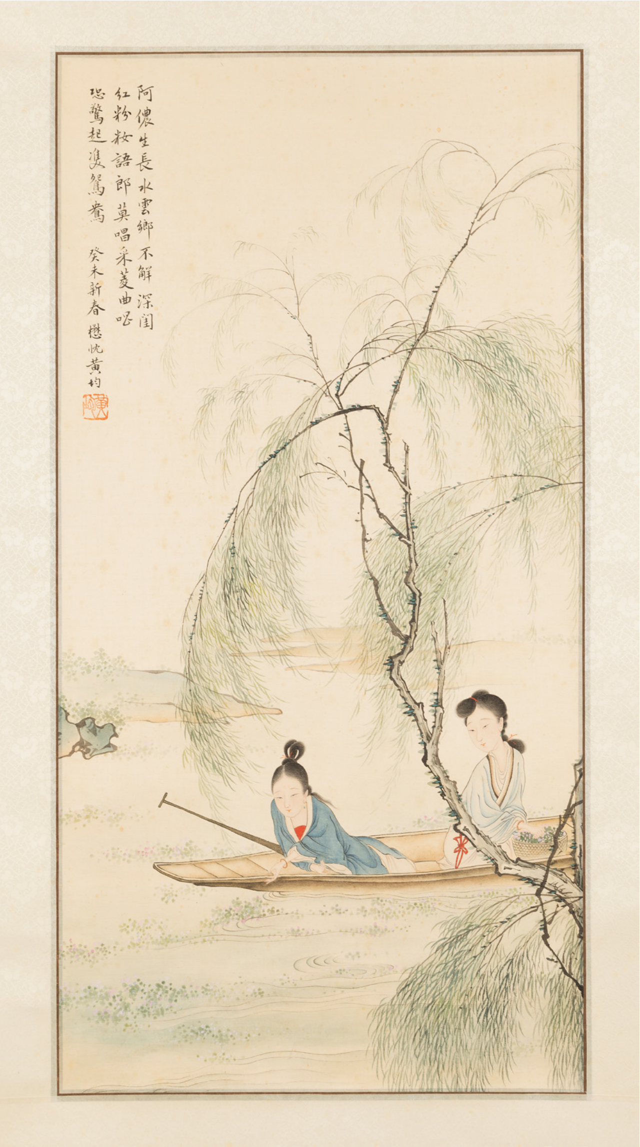
鈐印: 希祖、改琦

ink and colour on paper, inscribed with a poem upper right, signed ‘Chen Xizu’, sealed, further inscribed lower left, dated to the year of Yi Hai, corresponding to 1815AD, signed and sealed of the artist, mounted as a hanging scroll

76cm x 28.6cm

£800-1,200





63

INK SCROLL PAINTING OF LADIES AND WILLOW TREE

ATTRIBUTED TO HUANG JUN (1914-2011)

黃均款 仕女汎舟圖 絹本設色 立軸

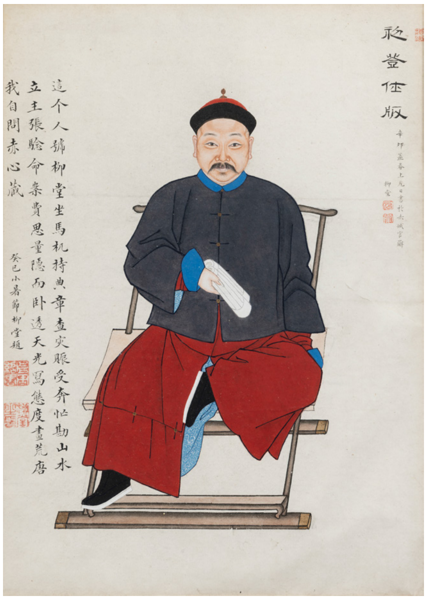
款識: 阿儂生長水雲鄉/不解深閨紅粉妝/語郎莫唱菱麥曲/唱恐驚起雙鴛鴦/癸未新春/懋忱黃均

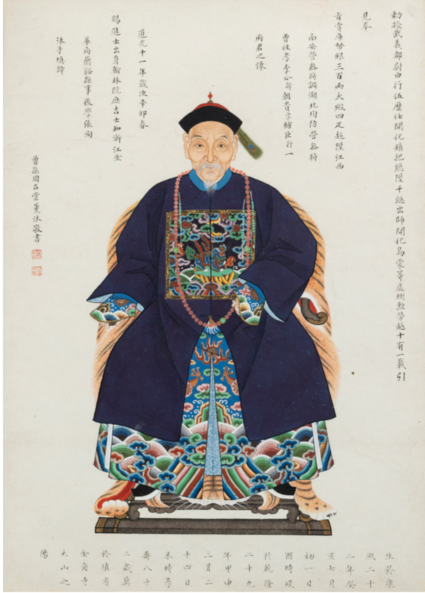
鈐印: 黃均

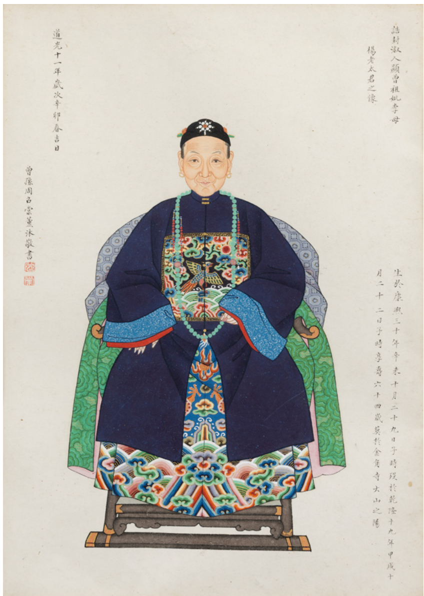
ink and colour on silk, inscribed with a poem, dated to the New Year of Gui Wei, corresponding to 1943 or 2003, signed and sealed of the artist, mounted as a hanging scroll

66.5cm x 34cm

£600-800







64

RARE GROUP OF A SCHOLAR'S PORTRAIT AND HIS ANCESTOR PORTRAITS

QING DYNASTY, DAOGUANG PERIOD, 1831AD

清道光 周召棠肖像及其三代周李氏祖先像 紙本設色 鏡框（共九副）

ink and colour on paper, framed, comprising the commissioner- Zhou Zaotang's portrait, shown seated on a horseshoe-back folding armchair, *jiaoyi*, his right leg folded, left hand holding a book, his face determined as he was newly appointed as an official on the new year of Xin Mao during the Daoguang period, corresponding to 1831AD, titled 'Chu Deng Shi Ban' (First Step of an Official Career), in the summer of Gui Si year (two years later), corresponding to 1833AD, further inscribed an enumeration of his aspirations on the left of his portrait; together with twelve of his ancestor portraits in eight works (9)

largest: 34.3cm x 24.6cm

Provenance:

William Steel (D.1895), Master Baker to the colonial forces in the Indian Mutiny and the Opium wars, acquired these paintings in China (by repute);

Inherited by his daughter, Mrs Anne Lang Roger (nee Steel) and her husband Herbert Campbell Roger, O.B.E. (D.1920);

Inherited by their son Henry Glenlyon Campbell Roger (1919-1999);

Thence by family descent.

From the private Scottish collection of Henry Glenlyon Campbell Roger (1919-1999), of Duddingston Village, Edinburgh. Inherited from the estate of his father, Herbert Campbell Roger, OBE (1st Jan 1920), awarded the Chevalier de L'Ordre de la Couronne by King Albert of Belgium for his service during the Great War (4th Dec 1919) and as Secretary of the British Red Cross for some 20 years. Lived in Glasgow and latterly at Greenend, Guilford, Surrey. Thence by family descent.

Although anecdotal, the family used to discuss the adventures of William (James) Steel, father of Mrs Anne Lang Roger, a Master Baker of 498 St Vincent Street, Glasgow. He died, aged 47 on 28/5/1895 (BMD Barony) after a number of years as a contracted Master Baker to the colonial forces in the Indian Mutiny and the Opium wars. He was believed to have brought a considerable number of Far Eastern items back with him. William Steel was wealthy and variously described as Head of the house, house factor, Master Baker and a mill owner (1881 Census, Glasgow). These items would have fallen to Mrs Anne Lang Roger (nee Steel) his daughter by inheritance. The private family collection was considerable and was enhanced by further purchases made by Mrs Anne Lang Roger's husband Herbert Campbell Roger in accordance with the fashion trends towards the end of the Victorian period.

Note: The centre of this group of portraits is Zhou Zaotang, who commissioned this rare group of his ancestor portraits. This is to trace back, or celebrate the significance of his family in the political domain in the Qing Court. Spanning over three generations, Zhou's commission of his ancestor portraits are detailed with their respective names. However, in a patriarchal society, only the males have their full names and females their maiden names. The details also include their official ranks, political careers, dates and times of birth and death, and their burial sites.

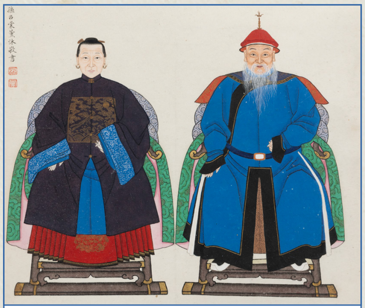
The lineage starts from his great-grandfather Zhou Zhang (1691-1752) and his great-grandmother Madam Yang (1668-1750). Followed by grandfather Zhou Weibing (1723-1749), and grandmother Madam Yu (1725-1754). All depicted in double portraits. Curiously, almost as an improbable repetition, Zhou Zaotang's ancestors also included a family with the surname 'Li'. Starting from his great grandfather Li Chaogui (1683-1764), and great grandmother Madam Yang (1691-1765). Followed by grandfather Li Chunxiang (1723-1803), and grandmother Madam Zhang (1727-1803). All in single portraits and the male members with more elaborate inscriptions.

The comprehensive original collection (excluded in this lot) discloses that the grandfather Zhou Weibing, had a son Zhou Xu (1746-1791); Whereas grandfather Li Chunxiang also had a high-ranked son Li Feng (1753-1811). Both of whom the commissioner Zhou Zaotang would call father. It is revealed in *The Zhou and Li's Family Genealogy* (compiled and edited by Zhou Zaotang in the Guangxu period), that during the fifty-sixth Qianlong year, 1791AD, the same year of Zaotang's biological father Zhou Xu's death, Zhou Zaotang would be adopted as a son by Li Feng. Hence, there are two lineages of Zhou and Li in Zaotang's ancestorship.

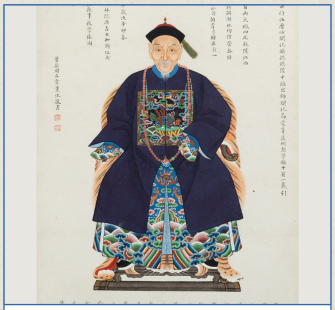
This collection offered here does not include Zhou Zaotang's wife. Therefore, it is unclear who she was. However, through the ancestor portraits of Zhou's father and mother in laws: Dai Binggang (1754-1818), his wife Madam Yang (1753-?), and his concubine Madam Zhang (?-1818), we can establish that she was Madam Dai.

1. 周召棠《初登仕版》像; 2. 曾祖父周璋、曾祖母楊太君雙像; 3. 曾祖父李朝貴像; 4. 曾祖母楊老太君像; 5. 祖父周維炳、祖母余太君雙像; 6. 祖父李春祥像; 7. 祖母張太君像; 8. 母徐太君像; 9. 岳父戴秉剛、岳母楊太孺人、側室張孺人像

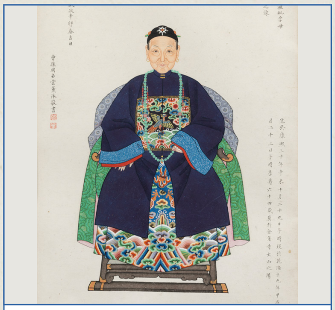
£1,000-1,500



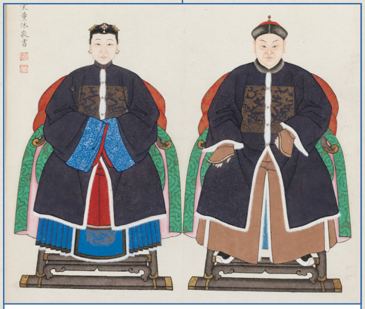
Great Grandmother Madam Yang
曾祖母楊太君 (1698-1750)
Great Grandfather Zhou Zhang
曾祖父周璋 (1691-1752)



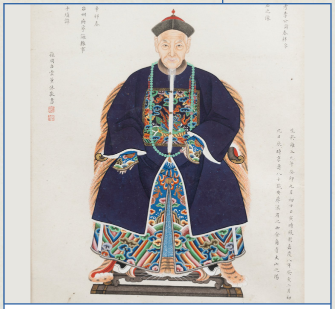
Great Grandfather Li Chaogui
曾祖父李朝貴 (1683-1764)



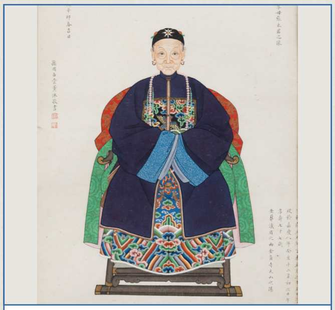
Great Grandmother Madam Yang
曾祖母楊老太君 (1691-1754)



Grandmother Madam Yu
祖母余太君 (1725-54)
Grandfather Zhou Weibing
祖父周維炳 (1723-49)



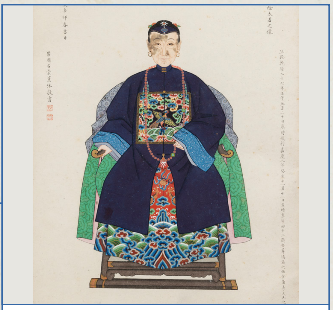
Grandfather Li Chunxiang
祖父李春祥 (1723-1803)



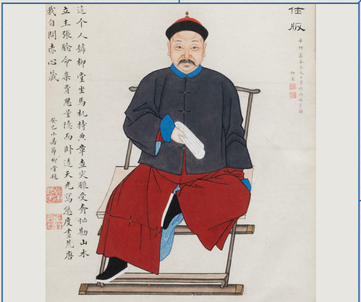
Grandmother Madam Zhang
祖母張太君 (1727-1803)

Biological Father Zhou Xu
生父周旭 (1746-91)

Adoptive Father Li Feng
繼父李豐 (1753-1881)

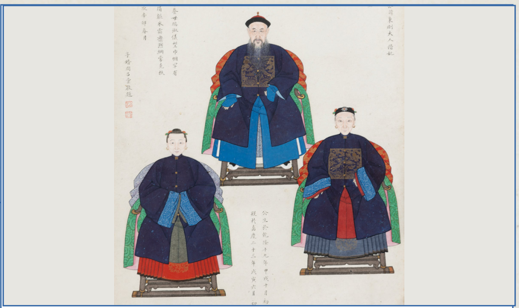


Adoptive Mother Madam Xu
繼母徐太君 (1762-1803)

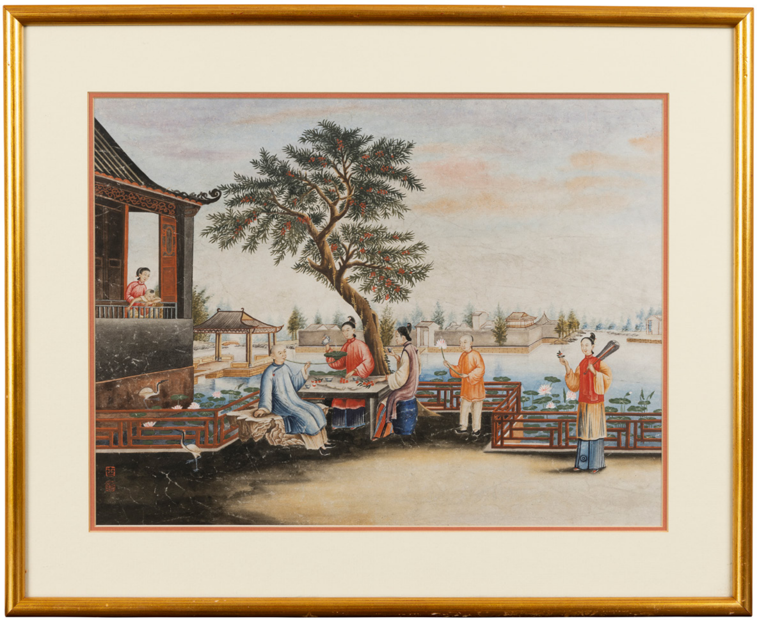


Zhou Zaotang 周召棠

Wife, Madam Dai 妻, 戴夫人



Father-in-law Dai Binggang 岳父戴秉剛 (1754-1818)
Mother-in-law Madam Yang 岳母楊太儒人 (1753-?)
Concubine Madam Zhang 側室張孺人 (?-1818)



65

CHINESE SCHOOL, LOTUS POND SCENE

LATE QING TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 外銷畫荷塘碧筒暢飲圖 紙本水粉 鏡框

gouache on paper, framed, depicting a family alongside a lotus pond with crane, a seated male figure drinking from the end of a lotus leaf stem, a lady pouring wine on the leaf, the table with lotus roots and red fruits from the adjacent tree

30.2cm x 41cm

£300-500

66

NEAR COMPLETE COLLECTION OF 'ARTS OF ASIA' MAGAZINE

1980-2002

一九八零年至二零零二年 近全套《Arts of Asia 亞洲藝術》雜誌 (共一三三刊)

comprising 133 issues, from March-April 1980 to July-August 2002, without Sep-Oct 1990 (133)

30.5cm x 23.2cm each

Provenance: Private Scottish collection

£300-500

Arts of Asia
Chinese Painting in the Imperial Age
Glorious Innovations

Orientations
Orientations
Orientations

67

LARGE COLLECTION OF 'ORIENTATIONS' MAGAZINE

1981-1999

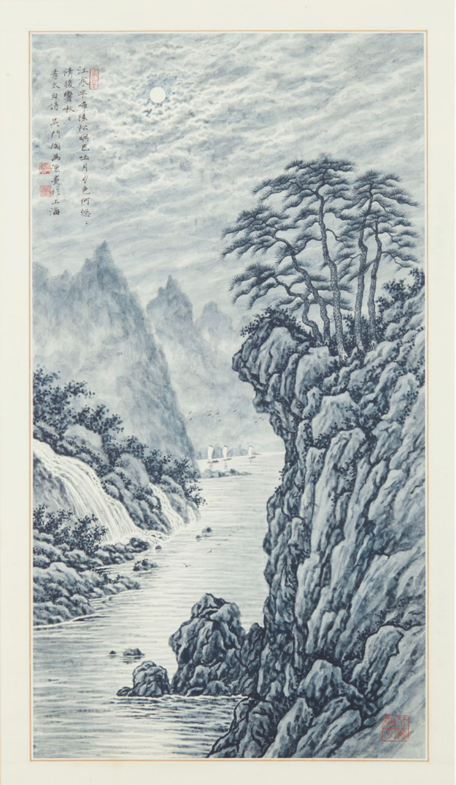
一九八一年至一九九九年《Orientations 美成在久》雜誌 (共一七七刊)

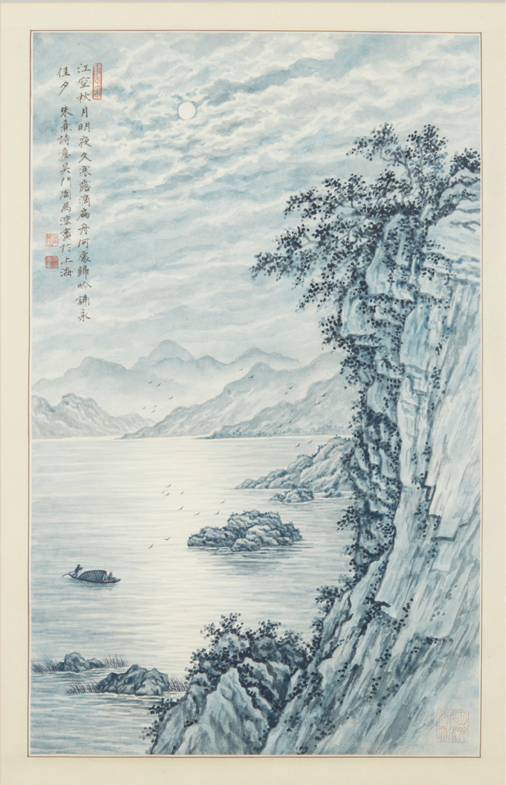
comprising 177 issues, ranging from 1981-1999, complete annual copies from 1985-1993, 1995-1998; 1981 only November issue; 1983 only April and August; 1984 only January-March and September-December; 1994 without November and December; 1999 only January-May (177)

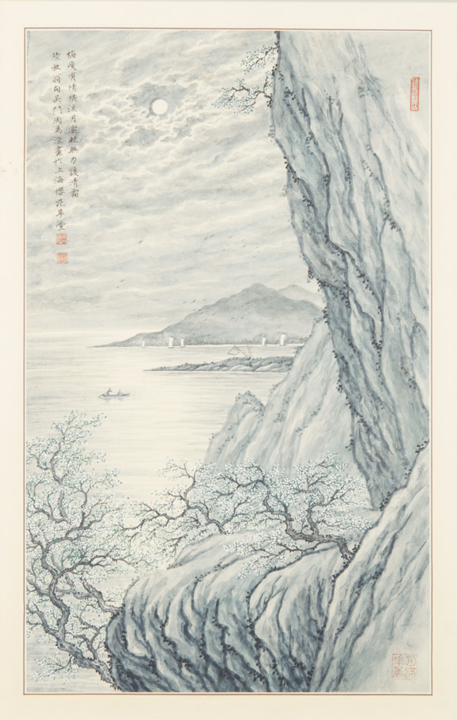
29cm x 21.5cm each

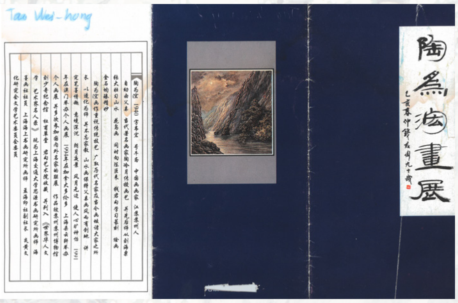
Provenance: Private Scottish collection

£400-600









68

TAO WEIHONG (CHINESE 1940-)

THREE INK PAINTINGS, 20TH-21ST CENTURY

二十至二十一世紀 陶為浤 李白、朱熹、陸游詩意圖 紙本設色 鏡框 (共三幅)

款識：江寒早啼猿/松暝已吐月/月色何悠悠/清猿响啾啾/李太白詩/吳門陶為浤畫於上海

鈐印：雲氣山、吳門陶、為浤、楚煙湘月

款識：江空秋月明/夜久寒露滴/扁舟何處歸/吟嘯永佳夕/朱熹詩意/吳門陶為浤畫於上海

鈐印：雲氣山、吳門陶氏、為浤書畫、月秀如水〻[水]如天

款識：梅瘦有情橫淡水/雲輕無力護清霜/陸放翁句/吳門陶為浤畫於上海櫻花草堂

鈐印：雲氣山、吳門陶、為浤、月滿花香

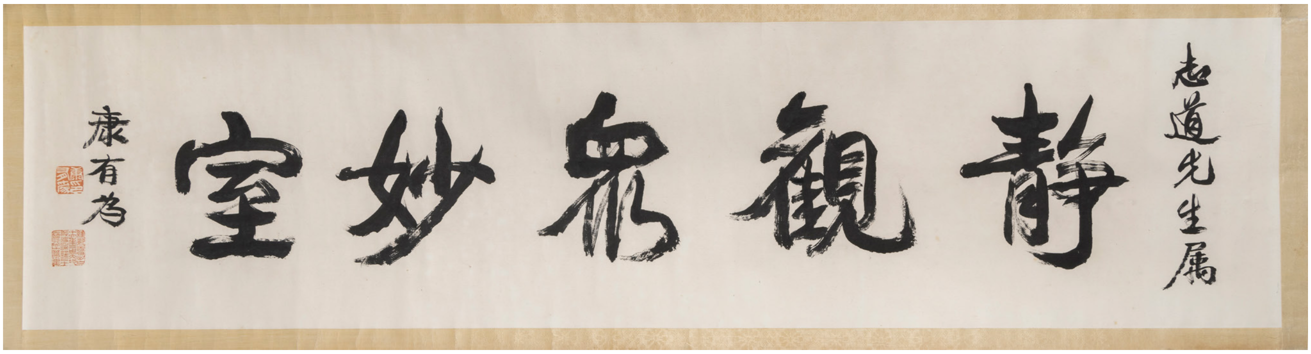
ink and colour on paper, one inscribed with poem by Li Bai (701-762), signed 'Wumen Tao Weihong Huayu Shanghai' (Wu School Tao Weihong painted in Shanghai), red seal 'Yun Qi Shan', 'Wu Men Tao', 'Wei Hong' upper left, 'Chu Yan Xiang Yue' lower right; one inscribed with poem by Zhu Xi (1130-1200), signed 'Wumen Tao Weihong Huayu Shanghai' (Wu School Tao Weihong painted in Shanghai), red seal 'Yun Qi Shan', 'Wu Men Tao Shi', 'Wei Hong Shu Hua' upper left, 'Yue Xiu Ru Shui Shui Ru Tian' lower right; the other inscribed with a phrase by Lu You (1125-1201), signed 'Wumen Tao Weihong Huayu Shanghai Yinghuacao Tang' (Wu School Tao Weihong painted in the Hall of Primrose, Shanghai), red seal 'Yun Qi Shan' upper right, 'Wu Men Tao', 'Wei Hong' upper left, 'Yue Man Hua Xiang' lower right, all framed (3)

66cm x 36cm; 65.5cm x 41cm; 64.5cm x 40cm

Provenance: Private Scottish collection, acquired in the 1990s at Yu Yuan Gardens Gallery (豫園) in Shanghai, with a brochure obtained from the gallery about Tao Weihong's painting exhibition. The cover of the brochure with a calligraphy 'Tao Wei Hong Hua Zhan' (Exhibition of Tao Weihong), signed by a Chinese visual artist Qian Juntao (1907-1998), dated to the year of Yi Hai, corresponding to 1997.

Note: Tao Weihong (1940-) is the son and inheritance of Tao Lengyue (陶冷月1895-1985), is known for his individual mode of expression combining Eastern and Western techniques. Tao Lengyue, also known as Professor Cold Moon, established the Lengyue (Cold Moon) School, a branch of the Shanghai School (海上畫派), a style of Chinese art present in the late 19th century and centered in Shanghai.

£800-1,200


起道先生屬
靜觀衆妙室
康有為

69

CALLIGRAPHY SCROLL

ATTRIBUTED TO KANG YOUWEI (1858-1927)

康有爲款《靜觀衆妙室》書法 水墨紙本 卷軸

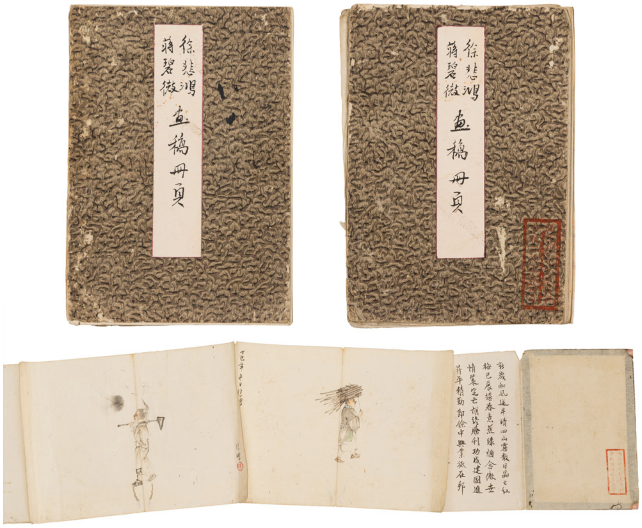
款識: 起道先生屬/康有爲

鈐印: 康有爲印/維新百日出亡十六年三周大地遊遍四洲經三十一國行六十萬里

ink on paper, signed and sealed of the artist, mounted as a scroll

125cm x 29.6cm

£1,000-1,500



70

TWO ALBUMS OF INK PAINTINGS

ATTRIBUTED TO XU BEIHONG (1895-1953)

徐悲鴻、蔣碧微款 靜物人物圖 畫稿冊頁 (共兩冊)

款識: 新歲和風送早晴/四山霧散日晶晶/紅梅已展嬉春意/蕉綠猶含傲世情/策定亡胡終勝利/功成建國進昇平/精勤節儉中興業/祇在邦人共力行/先生元旦快樂/蔣碧微/丁巳年冬月悲鴻寫於日本

鈐印: 徐、徐悲鴻、東海王孫

ink and colour on papers, bound in two albums; one album with eleven works, the other nine, beginning of the same album inscribed with a poem and signed Jiang Biwei (1899-1978), most individual works signed and or sealed, dated to the winter of Ding Si year, corresponding to 1917AD (2)

Front covers: 24cm x 17.2cm; 24.4cm x 17cm; Unfolded: 24cm x 346cm; 24.4cm x 346cm

£300-500

71

INK SCROLL PAINTING OF PLUM BLOSSOM

ATTRIBUTED TO SONG MEILING (SOONG MEI-LING, 1898-2003)

宋美齡款 梅花圖 紙本設色 立軸

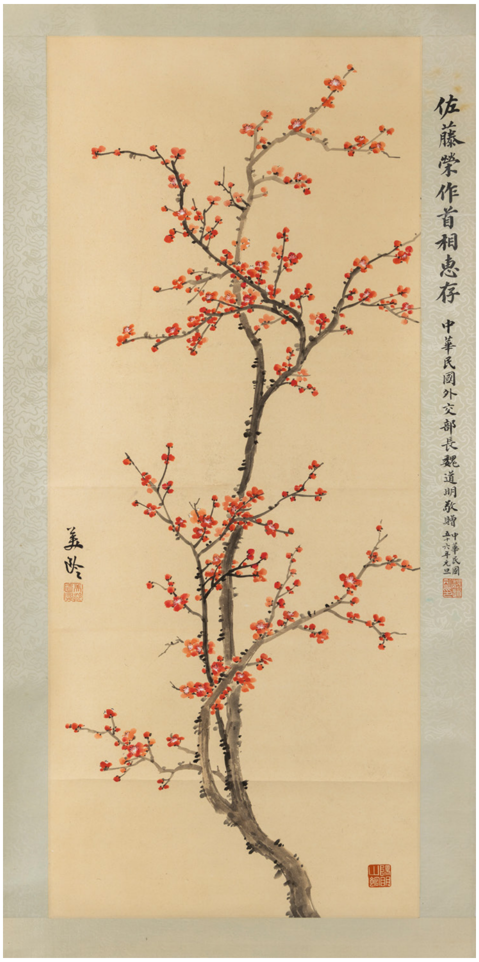
款識: 美齡；佐藤榮作首相惠存/中華民國外交部長魏道明敬贈/中華民國五十六年元旦 (邊)

鈐印: 美齡遣興；陽明山館；魏道明印 (邊)

ink and colour on paper, signed and sealed of the artist

95.2cm x 40cm

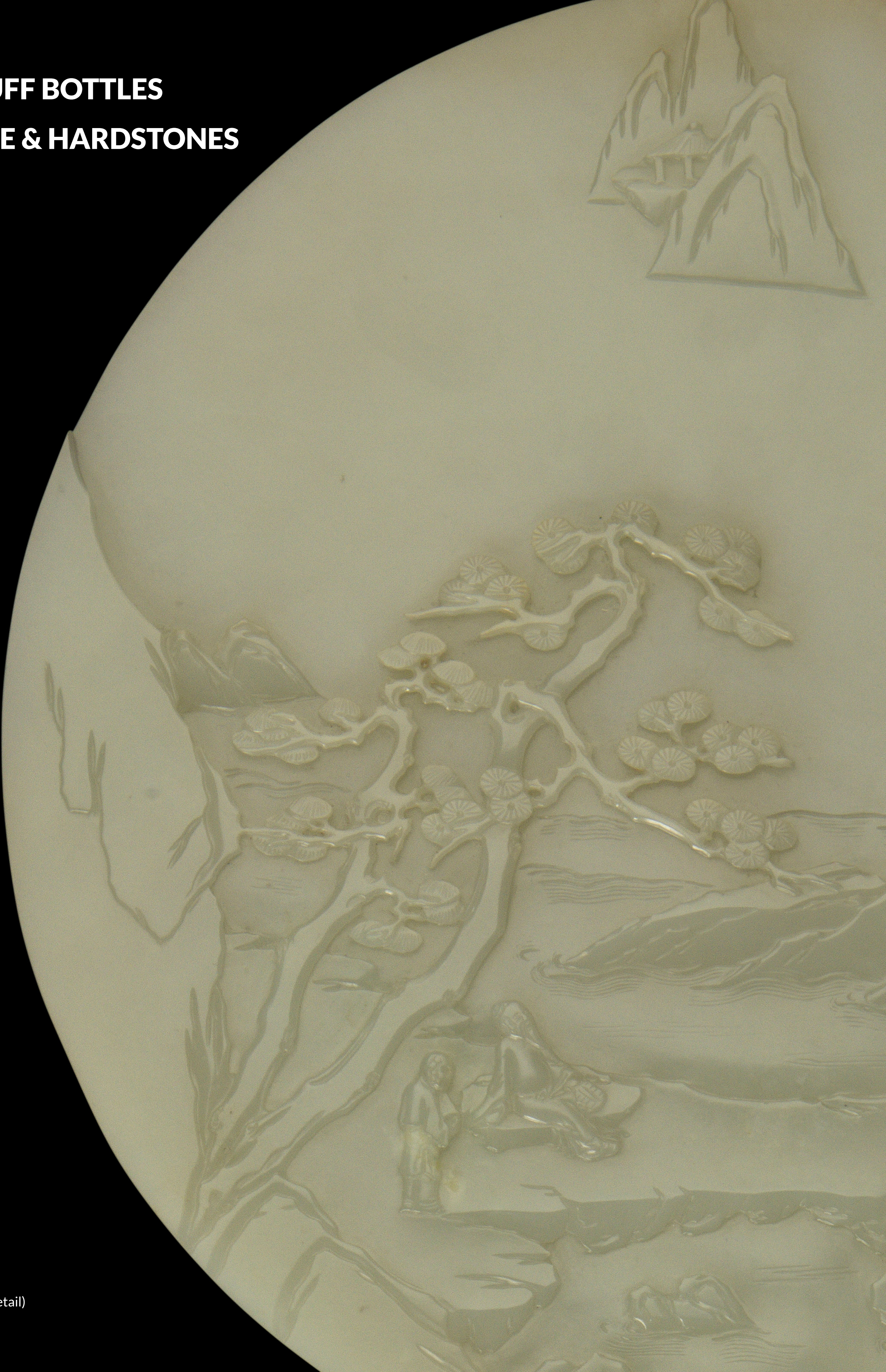
£1,000-1,500


佐藤榮作首相惠存
中華民國外交部長魏道明敬贈
美齡

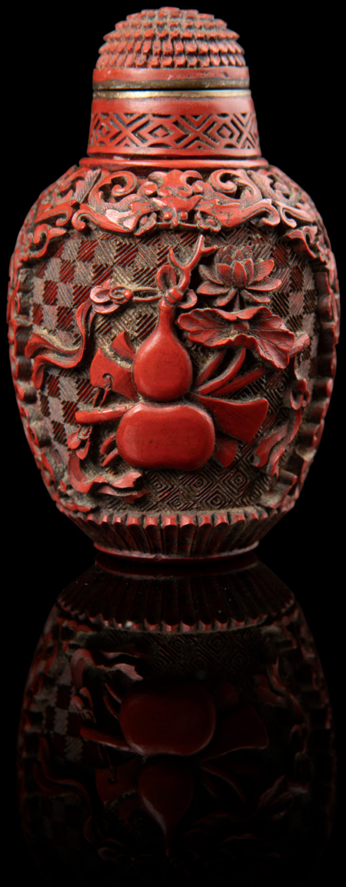
Note: The inscriptions on the right mount margin indicate this painting was given to Eisaku Satō (1901-1975), former Prime Minister of Japan, by Wei Tao-ming (1899-1978), former minister of Foreign Affairs of the Republic of China, on the New Year of 1967AD, red seal of Wei Tao-ming

SNUFF BOTTLES

JADE & HARDSTONES



Lot 99 (detail)



72

CARVED CINNABAR LACQUER ‘EIGHT DAOIST EMBLEMS’ SNUFF BOTTLE

QING DYNASTY, QIANLONG MARK, 19TH CENTURY

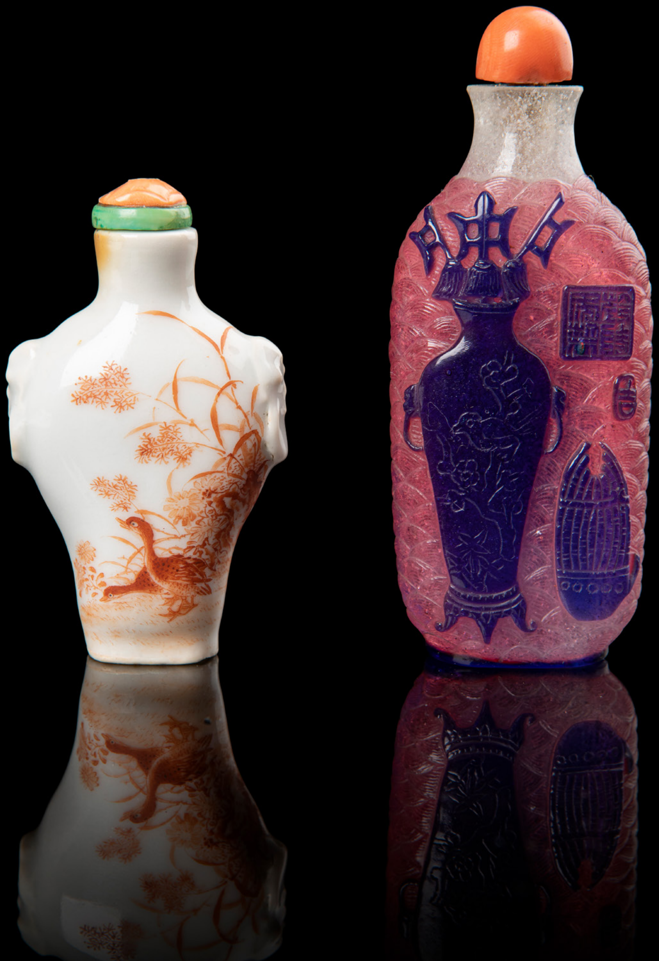
清 乾隆款 剔紅暗八仙紋鼻烟壺

of bulbous form, the body carved in two cartouches with the ‘Eight Daoist Emblems’ against a square diaper ground, surrounded by bats and tassels, the domed stopper carved with layers of flower petals resembling a blossoming chrysanthemum, the base lacquered in black and incised with a two-character Qianlong mark in seal script

6.4cm high

Provenance: Private Scottish collection, Edinburgh; bequeathed to the current owner by parents and grandparents who lived in Hong Kong and Canton in the early 20th century.

£300-500



73

TWO SNUFF BOTTLES

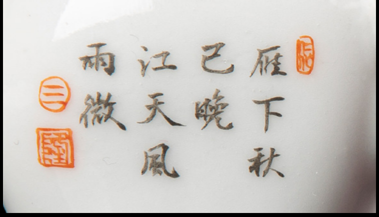
LATE QING TO REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 乾隆款 礬紅彩秋雁圖鋪首 及 粉雪地套紫料博古圖鼻煙壺（共兩件）

one vase-form handled porcelain snuff bottle, painted on one side with two wild geese under reeds in iron-red, the reverse inscribed with a corresponding poem, the base inscribed with a four-character Qianlong mark in iron-red, the coral stopper with a jade ring; the other oval-form glass snuff bottle decorated with *bogutu* hundred antiquities on either side in purple relief against a pink ‘snow’ ground in wave pattern, with a Qianlong mark in square on either side (2)

heights: 6.8cm and 9cm

£300-500



74

AGATE ‘MONKS’ SNUFF BOTTLE

QING DYNASTY, 19TH CENTURY

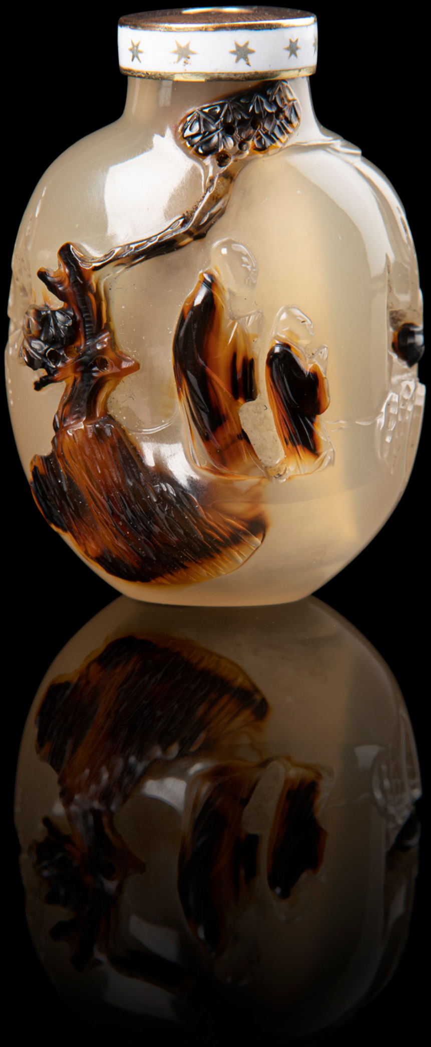
清 瑪瑙僧人題詩鼻烟壺 後加琺瑯彩及金製口緣

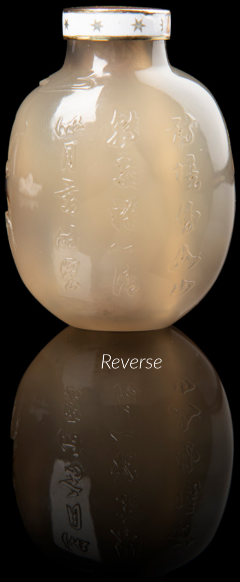
cleverly carved to one side with two monks underneath a gnarled pine tree, the reverse with a poem ‘as enchanting as mountains, the tranquillity of mind as if the cloud during high moon’, mounted with gold and enamel on the mouth

5.5cm high

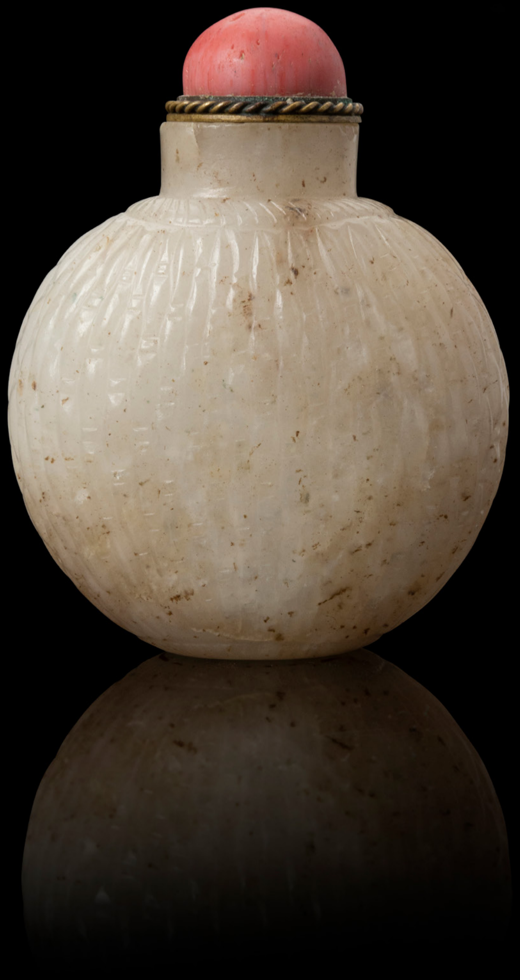
Provenance: Private Scottish collection, bought in London in the 1990s at auction

£500-700





Reverse



75

WHITE JADE ‘WOVEN’ SNUFF BOTTLE

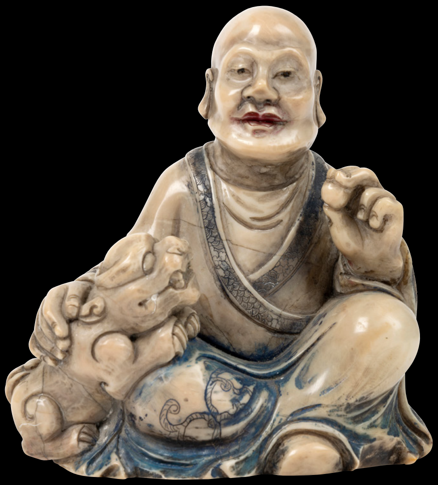
QING DYNASTY, 19TH CENTURY

清 白玉雕竹編紋鼻煙壺

carved in low relief with woven pattern around the body, the stone of white tone with minor russet inclusions, with a red stone stopper

7cm high

£400-600



76

SOAPSTONE CARVING OF A LUOHAN AND TIGER

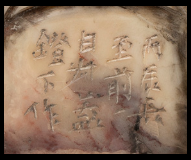
19TH-20TH CENTURY

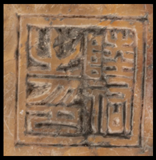
十九至二十世紀 壽山石雕伏虎羅漢座像

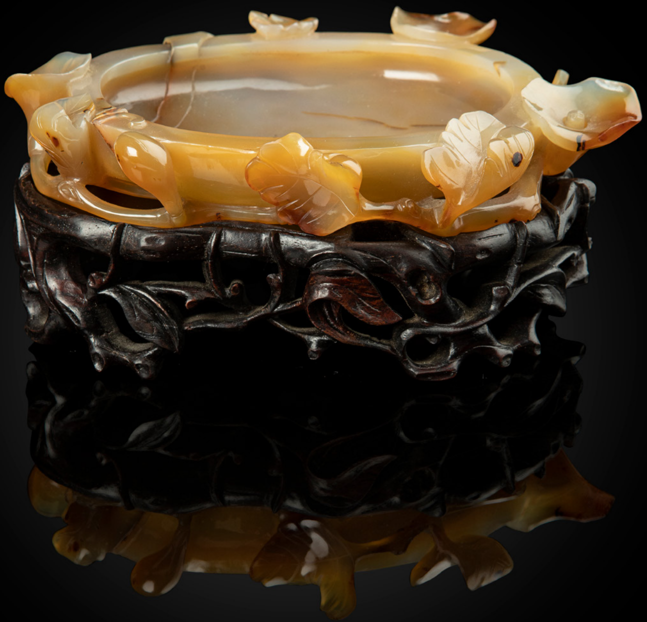
the Luohan in seated position and dressed in long robe, his right hand caressing the back of a crouching tiger crawling on his right knee, his left hand holding a pearl, his face well-defined with prominent features, with remnant of red, black and blue pigments, the lower back inscribed and with the year Bing Chen, the base further inscribed with a four-character mark

11cm high

£300-500







77

AGATE 'LOTUS' BRUSH WASHER

QING DYNASTY, 19TH CENTURY

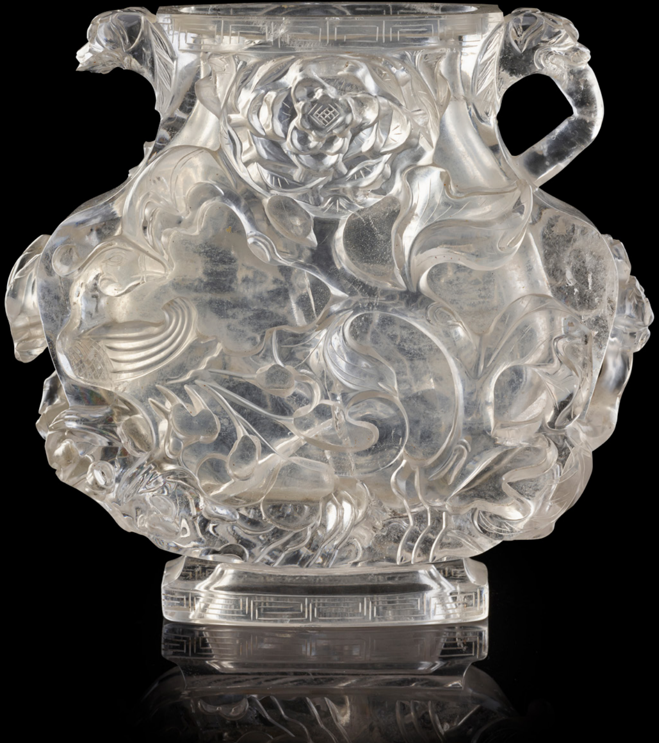
清 瑪瑙雕荷塘水丞

of oval form, carved in openwork with lotus and leaves around the pot, the stone with white and amber russet inclusions, with a fitted wooden stand

13.8cm wide

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£1,000-1,500



78

ROCK CRYSTAL 'PHOENIX' VASE

QING DYNASTY, 19TH CENTURY

清 水晶雕鳳凰牡丹紋瓶

of flattened form, carved in mid relief on both sides with phoenixes and a large peony near the mouth, the waisted neck flanked with mythical beast-headed loop handles

14.5cm high

£400-600

79

'CHICKEN-BONE' JADE AWL SHAPE PENDANT

NEOLITHIC PERIOD, LIANGZHU CULTURE

新石器時代 良渚文化 雞骨白玉錐形飾

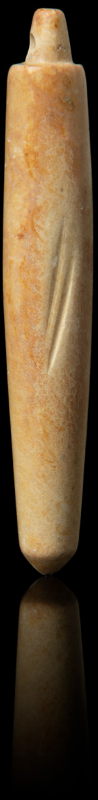
the slender rod of oval form, with a conical point at one end and a pierced tab at the opposite end, with two carved parallel lines incised in the middle of the body, the stone of creamy colour with variegated russet and brown inclusion

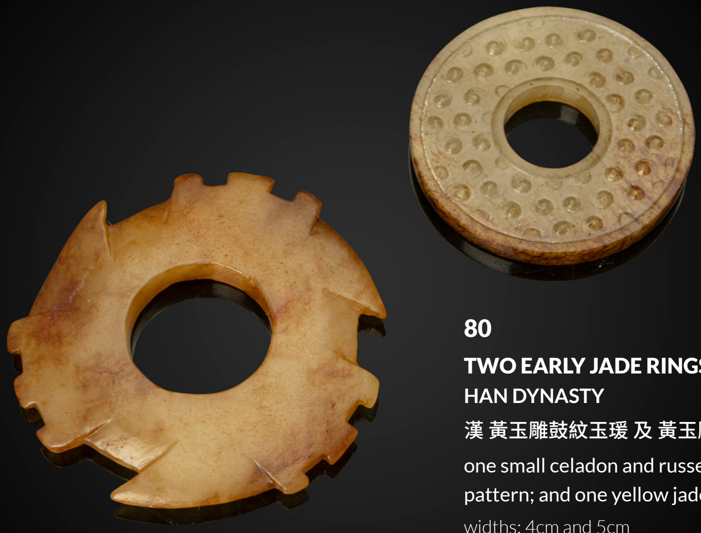
7.4cm high

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

Note: Compare to two jade awl shape pendants dated to Liangzhu culture and of similar shape and colour, are both in the collection of the National Palace Museum, Taipei, no. *Zhong Yu* 中玉38 and *Go Yu* 購玉89.

£1,500-2,000





80

TWO EARLY JADE RINGS

HAN DYNASTY

漢 黃玉雕鼓紋玉瑗 及 黃玉雕出廓玉瑗（共兩件）

one small celadon and russet jade ring *yuan* with characteristic 'grain' pattern; and one yellow jade wheel-shaped ring with pointed edges (2)

widths: 4cm and 5cm

£600-800

81

WHITE JADE WITH RUSSET SKIN SHIELD-FORM PENDANT

HAN DYNASTY OR LATER

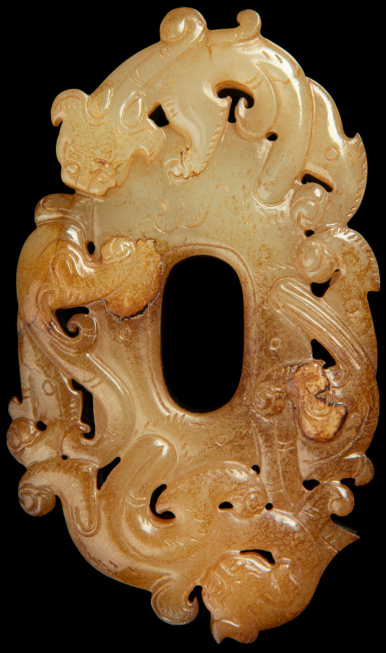
漢或以後 白玉帶皮雕雙螭龍雞心珮

worked after the ancient archer's ring, the pendant rendered with a shield surrounded by openwork stylised two *chi* dragons, the shield centred with an aperture, one side with a convex surface incised with waves and small circles, the flat reverse incised with scrolls containing hooks, the translucent stone of white tone with russet inclusions

8.4cm long, 5cm wide

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£5,000-8,000



82

WHITE JADE WITH RUSSET SKIN ‘PHOENIX’ HAIRPIN

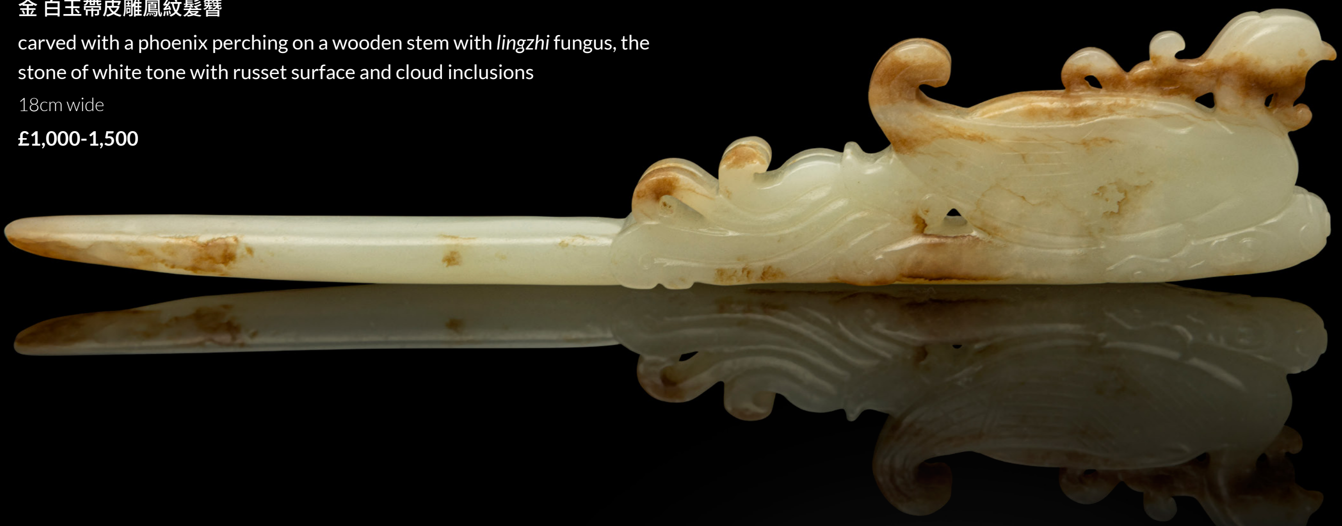
JIN DYNASTY

金 白玉帶皮雕鳳紋髮簪

carved with a phoenix perching on a wooden stem with *lingzhi* fungus, the stone of white tone with russet surface and cloud inclusions

18cm wide

£1,000-1,500



83

CELADON AND BROWN JADE ‘DRAGON’ DISC-FORM PENDANT

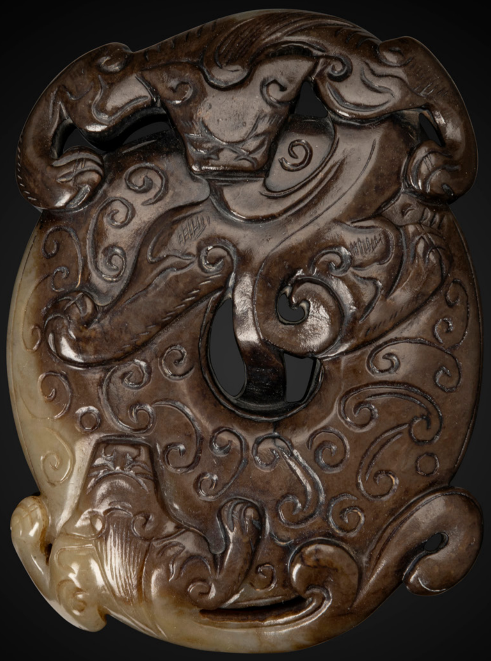
MING DYNASTY

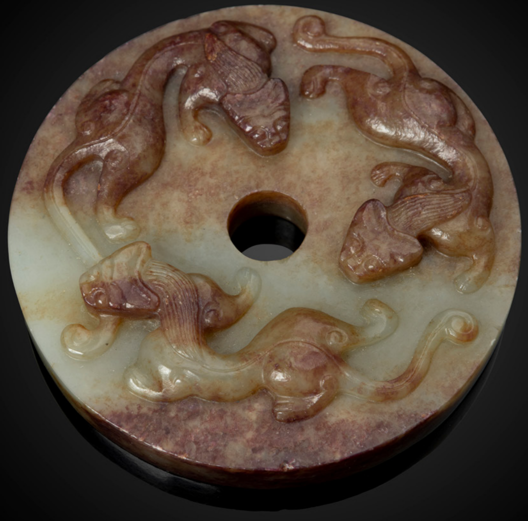
明 青玉提油雕穿龍勾雲紋璧形珮

the circular disc adorned with two sinuous *chi*-dragons crawling around, both sides of the jade carved in low relief with curly cloud pattern, the stone of uneven celadon colour with brown patches

8.5cm high

£500-700





84

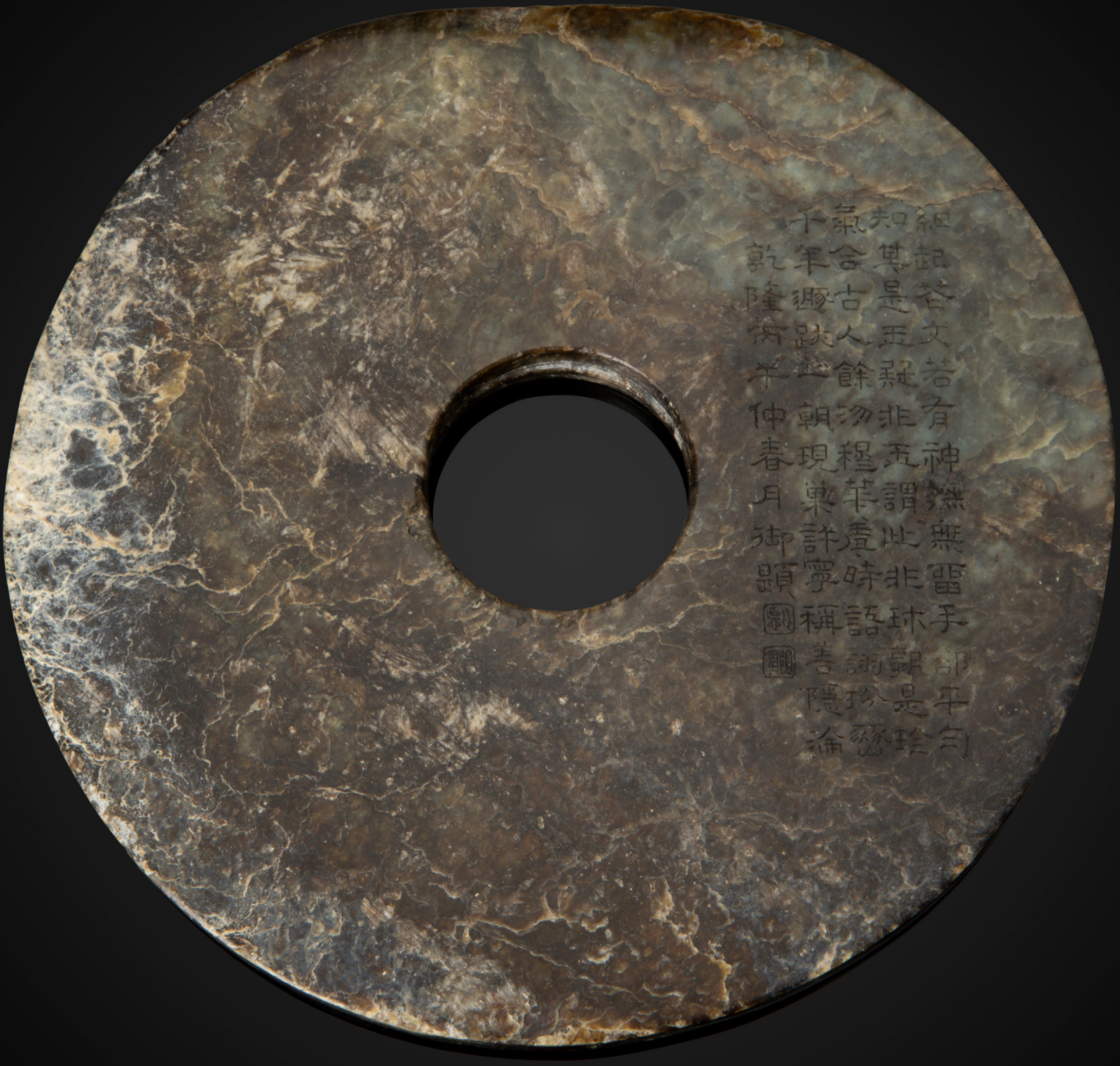
PALE CELADON JADE WITH RUSSET SKIN ‘CHI-DRAGON’ DISC

青白玉帶皮雕螭龍玉璧

of circular form, one side carved in high relief with three sinuous *chi*-dragons, the reverse incised with three layers of stylised *ruyi*-cloud motif, the stone of pale celadon colour with russet inclusions

7cm diameter

£800-1,200



85

MOTTLED DARK BROWNISH-GREEN JADE DISC, BI

NEOLITHIC PERIOD, LIANGZHU CULTURE

新石器時代 良渚文化 玉璧

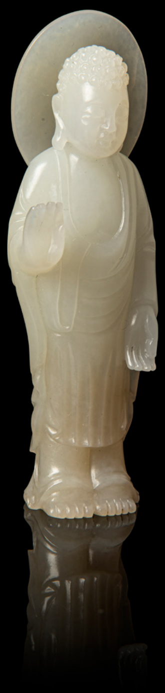
刻款: 細起花文若有神/撫無留手卻平匀/知其是玉疑非玉/謂此非珍孰是珍/氣合古人餘沕穆/華羞時語詡玢豳/千年遁跡一朝現/巢許寧稱善隱淪/ 乾隆丙午仲春月御題

鈐印: 篆體「比德」、「朗潤」二方形閒章

of conventional form, the thick *bi* disc with small central aperture drilled from both sides, the inner walls with remains of pronounced cutting ridges, the dark green stone suffused with a network of brown and buff-coloured alteration on one side

18.3cm diameter

£2,500-3,500



86

WHITE JADE CARVING OF A STANDING BUDDHA

QING DYNASTY, 18TH-19TH CENTURY

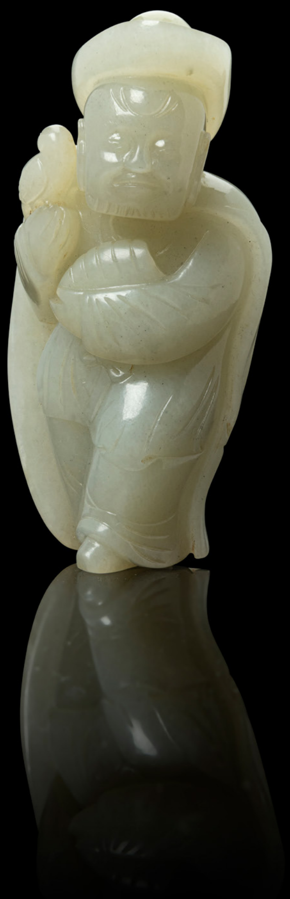
清 白玉雕佛陀立像

finely carved in standing position, his right hand half raised in *abhaya mudra*, his left hand extending downwards, his elegant and serene face with the gentle features delicately picked out, the head covered with tightly curled whorls, the upper torso bare, the standing barefoot revealed from the draping robes, the stone of creamy white colour, with slight brownish tone on the lower part

8cm high

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£2,000-3,000



87

PALE CELADON JADE 'BARBARIAN' FIGURE

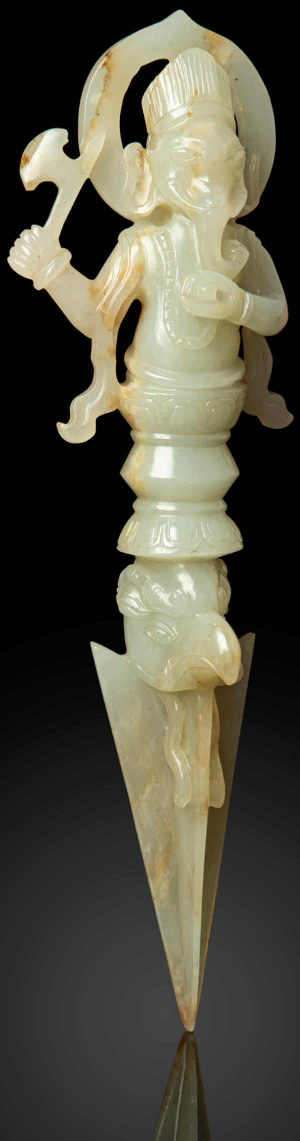
QING DYNASTY, 19TH CENTURY

清 青白玉雕胡人獻寶把件

carved in the round with a barbarian man in a striding position, his left arm holding a treasure in front of the chest, the right hand holding a bird resting on his shoulder, the face vividly carved with bulging eyes and beard, wearing a stylised hat and long robes with cape, the stone of even pale celadon colour

8.5cm high

£500-700



88

WHITE JADE PHURBA WITH GANESHA AND GARUDA

QING DYNASTY, 18TH-19TH CENTURY

清 白玉雕象鼻財神普巴金剛杵

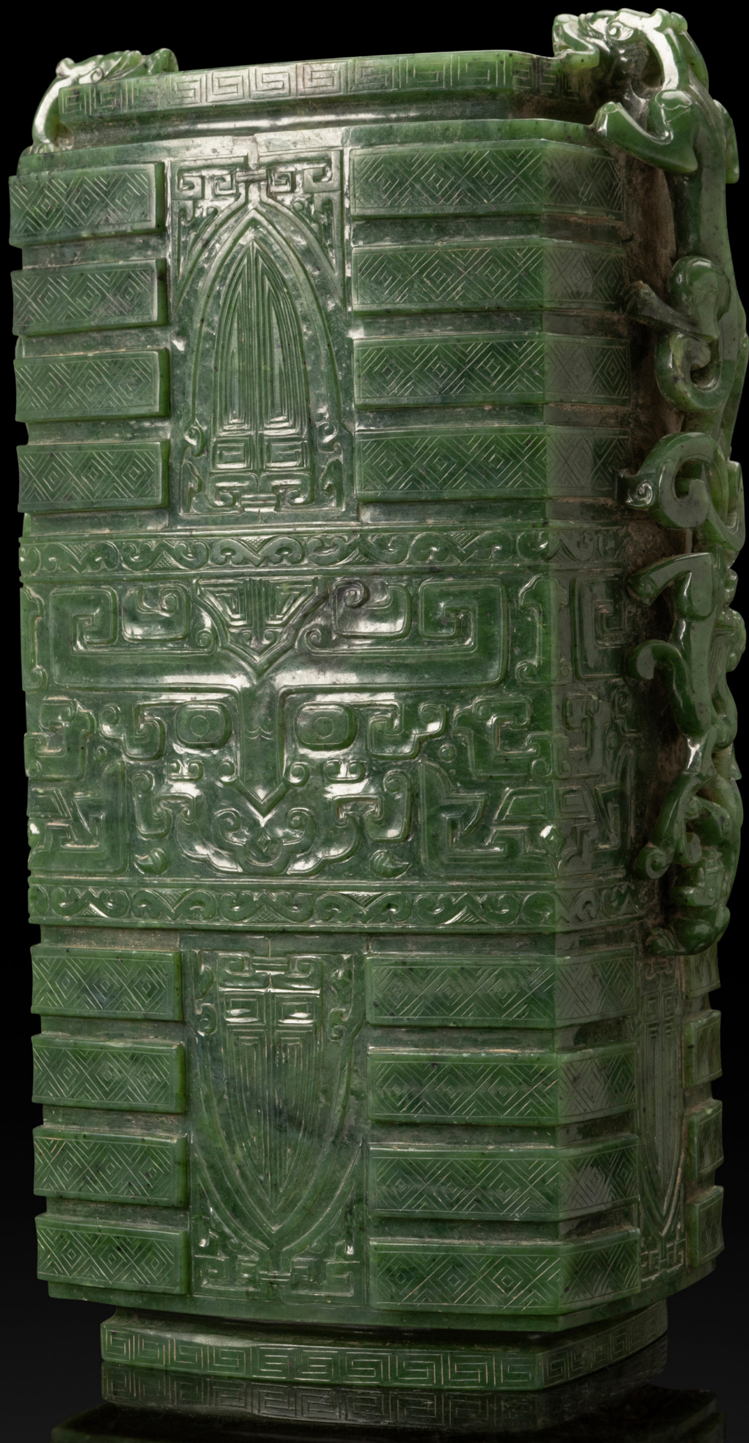
with two-arm and elephant-head God Ganesha holding an elephant goad in his right hand and a jewel in his left hand in front of his chest, set above stylised podium carried by the eagle-head God Garuda, all above a three-edge blade, the stone of white colour with brown veins here and there

15.7cm long

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

Note: a comparable white jade vajra with a four-armed Ganesha, dated to the Qing dynasty, Qianlong period, was sold at Poly Auction, Xiamen on 26th June 2017, lot 835

£2,000-3,000



89

LARGE SPINACH JADE ARCHAISTIC ‘CONG’ VASE

QING DYNASTY, QIANLONG FANGGU MARK, 18TH CENTURY

清 ‘大清乾隆倣古’ 刻款 碧玉雕仿古饕餮蟬紋螭龍耳琮式瓶

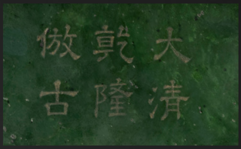
carved as rectangular *cong* form, supported on a short splayed foot, the sides subdivided into three mains sections, the middle section carved in low relief with stylised t*aotie* head with large horns, the upper and lower section further incised decorated with a cicada motif flanked by four horizontal divisions, either side of the vase carved with two sets of tree entangling *chi*-dragons in openwork as handles, the base inscribed with a six-character ‘Da Qing Qianlong Fanggu (Made in imitation of antiquity in the Qianlong reign of the Great Qing dynasty)’, the stone of dark spinach-green tone with some black inclusions

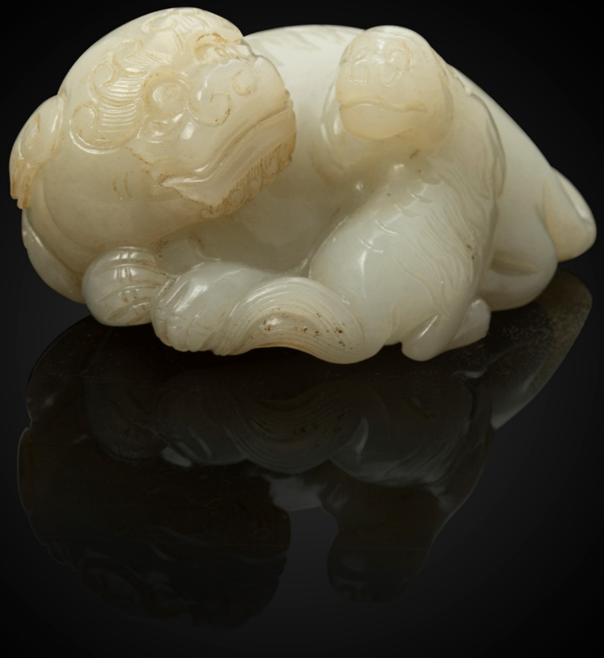
32cm high

Provenance: Formerly in the collection of Adrianus Cornelis Maria Verhelst (b. 26th February 1955), The Netherlands.

Note: The use of *fanggu* mark, meaning ‘imitating antiquity’, was used during the Qianlong reign on archaistic jade vessels. The present lot with its archaic jade inspired *cong* form and design of *taotie* mask embodies the artistic pursuit of *fanggu*. Compare a related archaistic spinach green jade square *gu* vase and a *gong* vessel with *chi*-dragon decoration, both with Qianlong *fanggu* mark and of the period, from the Qing Court Collection, are in the National Palace Museum, Taipei, museum number *Gu Yu* 故玉248 and 732.

£5,000-7,000





90

WHITE JADE CARVING OF A LION DOG AND CUB

QING DYNASTY, 18TH CENTURY

清 白玉雕祥獅帶子擺件

carved in the round with a female lion dog and her cub, their bulging eyes and bushy manes finely incised, the stone of even white colour with slight greyish tone

8cm wide

£800-1,200

91

WHITE JADE 'DRAGON' BELT PLAQUE

QING DYNASTY, 19TH CENTURY

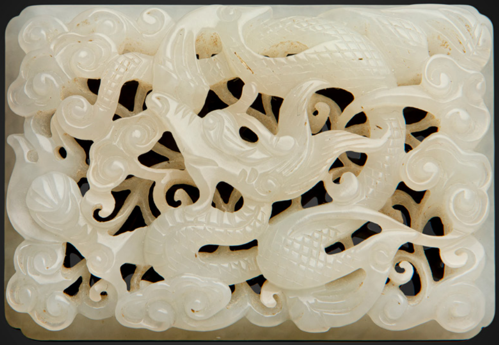
清 白玉雕龍紋玉帶扣

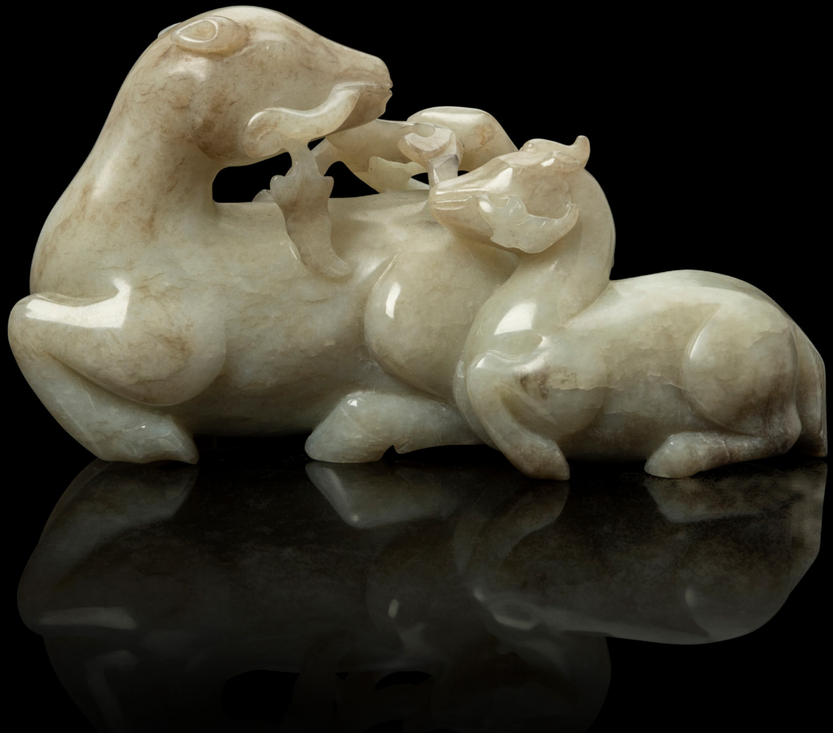
of rectangular form, carved to one side with a writhing three-clawed dragon amongst *ruyi*-head clouds

6.5cm long, 4.6cm wide

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£800-1,200





92

GREYISH WHITE JADE CARVING OF MOTHER HORSE AND FOAL

QING DYNASTY, 19TH CENTURY

清 青花玉雕瑞馬攜子擺件

carved in the round with a recumbent mother horse turning her head seeing her foal also in recumbent position, both holding stems of *lingzhi* fungus in their mouth, the stone of white tone with greyish inclusions, especially to the underside

11cm wide

£500-700

93

WHITE JADE WITH RUSSET SKIN CARVING OF A SEATED BEAR

HAN DYNASTY OR LATER

漢或以後 白玉帶皮雕坐熊擺件

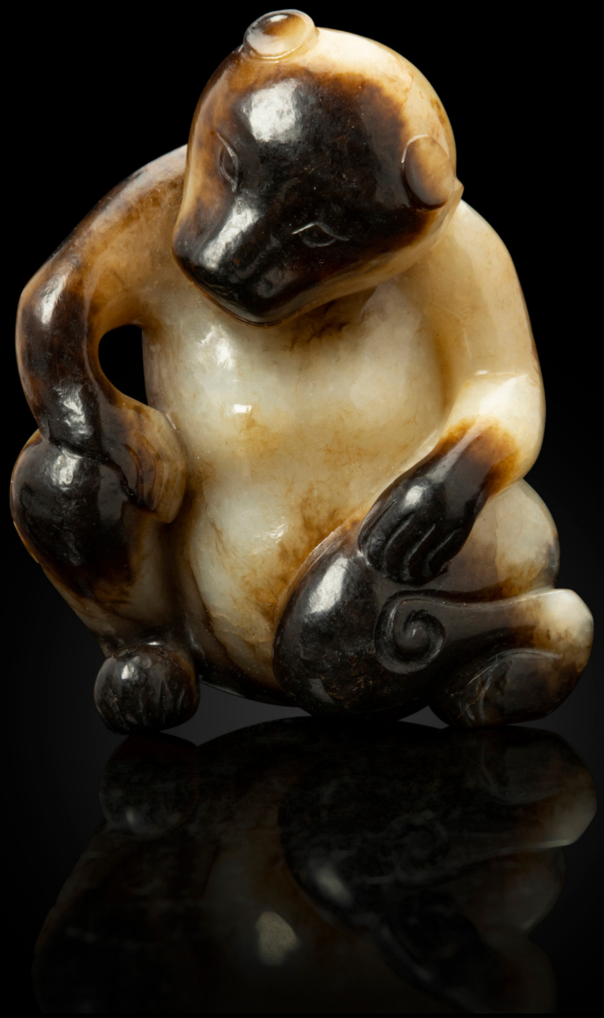
carved in seated pose with front paws supporting upper body, left front limb charged forward with body and face slightly turned left, alerted bulging eyes, pricked ears, strong jaw incised with details, the stone of white colour with russet patches and lines

7.8cm high

Provenance: Formerly in the collection of Adrianus Cornelis Maria Verhelst (b. 26th February 1955), The Netherlands.

Note: The relaxed posture and playful attitude resembles the Ellsworth bear, a gilt-bronze seated bear dated to the Western Han dynasty (206BC-8AD) and was in the collection of Robert Hatfield Ellsworth and sold at Christie's New York, 17th March 2015, lot 1. Such relaxed naturalism in the asymmetrical pose, informal manner and somewhat whimsical presentation finds in an antecedent of a small jade bear in Harvard's Grenville L. Winthrop Collection (object no.1943.50.310) that dates to the Warring States period (475 BC–221 BC).

£3,000-5,000



94

PALE CELADON CARVING OF 'QILIN'

QING DYNASTY, 18TH-19TH CENTURY

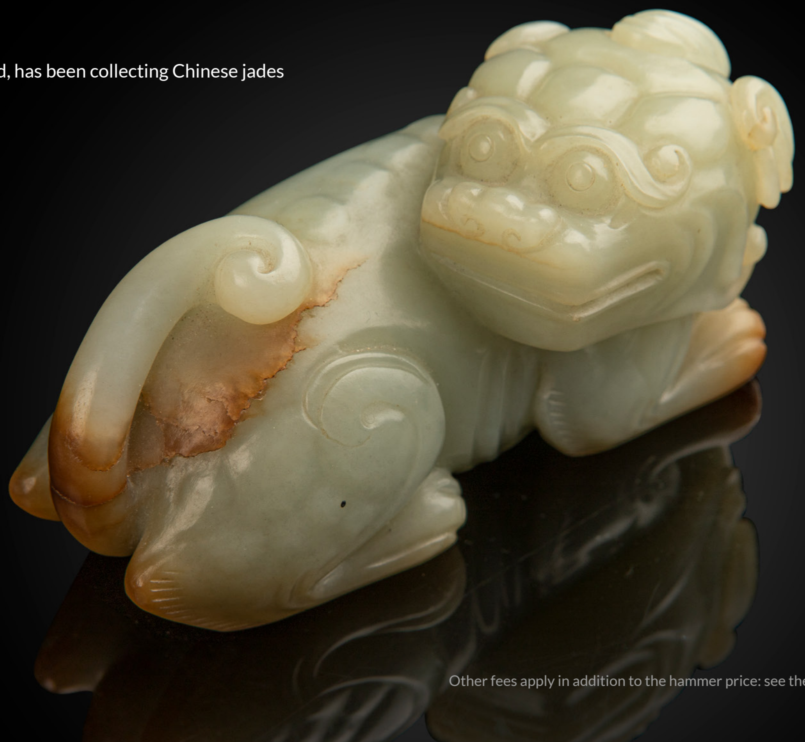
清 青白玉雕麒麟擺件

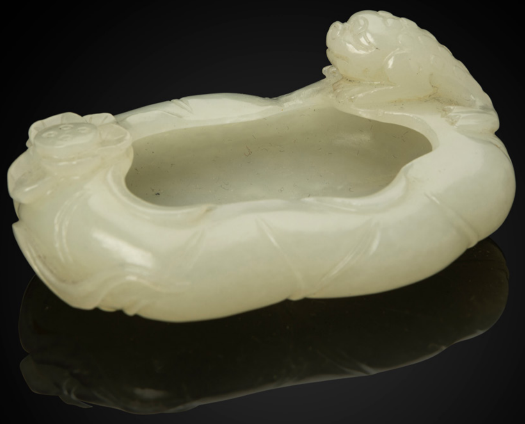
well depicted recumbent with the hind legs and front left leg tucked beneath the body, its head looking backwards, the horned beast further detailed with bulging eyes, the stone with pale celadon colour highlighted with russet veins

8.8cm wide

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£4,000-6,000





95

WHITE JADE ‘TOAD AT LOTUS POND’ BRUSH WASHER

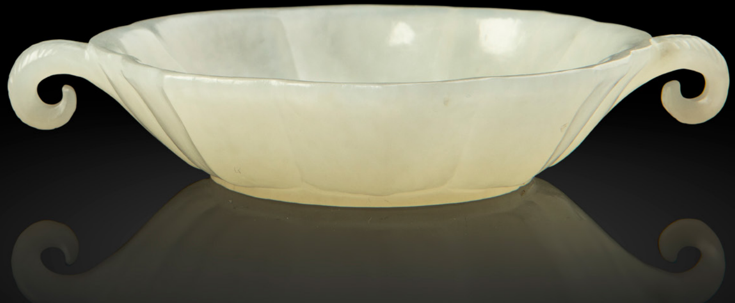
QING DYNASTY, 19TH CENTURY

清 白玉雕三足蟾戲荷塘筆洗

carved in the form of a squatted lotus leaf, adorned with a three-legged toad and a blossoming lotus in high relief on the rim, the stone of even white tone

7.2cm wide

£400-600



96

MUGHAL-STYLE WHITE JADE HANDLED BRUSH LICK

QING DYNASTY, 19TH CENTURY

清 白玉雕痕都斯坦式葵口雙花葉柄筆舔

the finely carved lobed body flanked by leaf-form handles, supported on a short foot ring, the stone of even and translucent white creamy colour with light occasional cloud inclusions

9.5cm wide across handles

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£1,500-2,000

97

CELADON JADE ‘CRAB AND MILLET’ BRUSH REST

QING DYNASTY, 18TH CENTURY

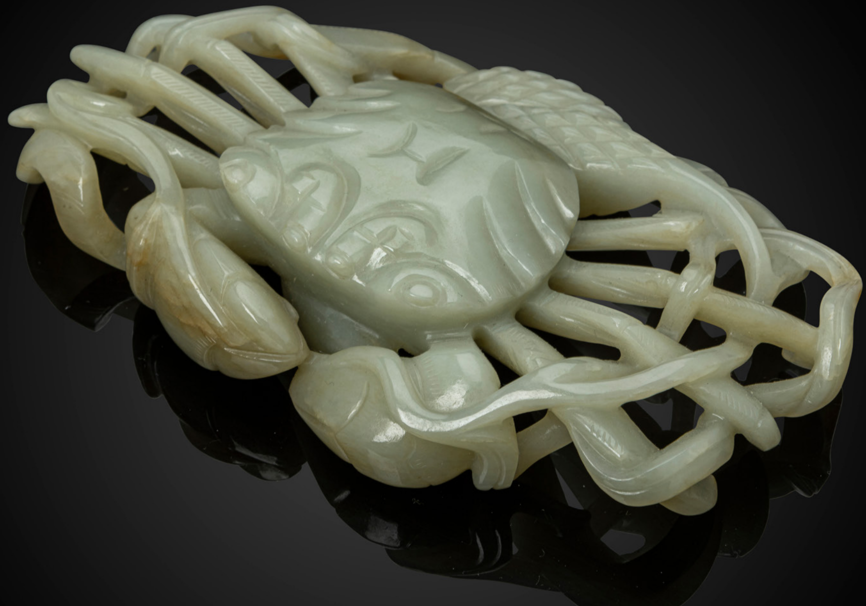
清 青玉雕歲歲和諧筆山

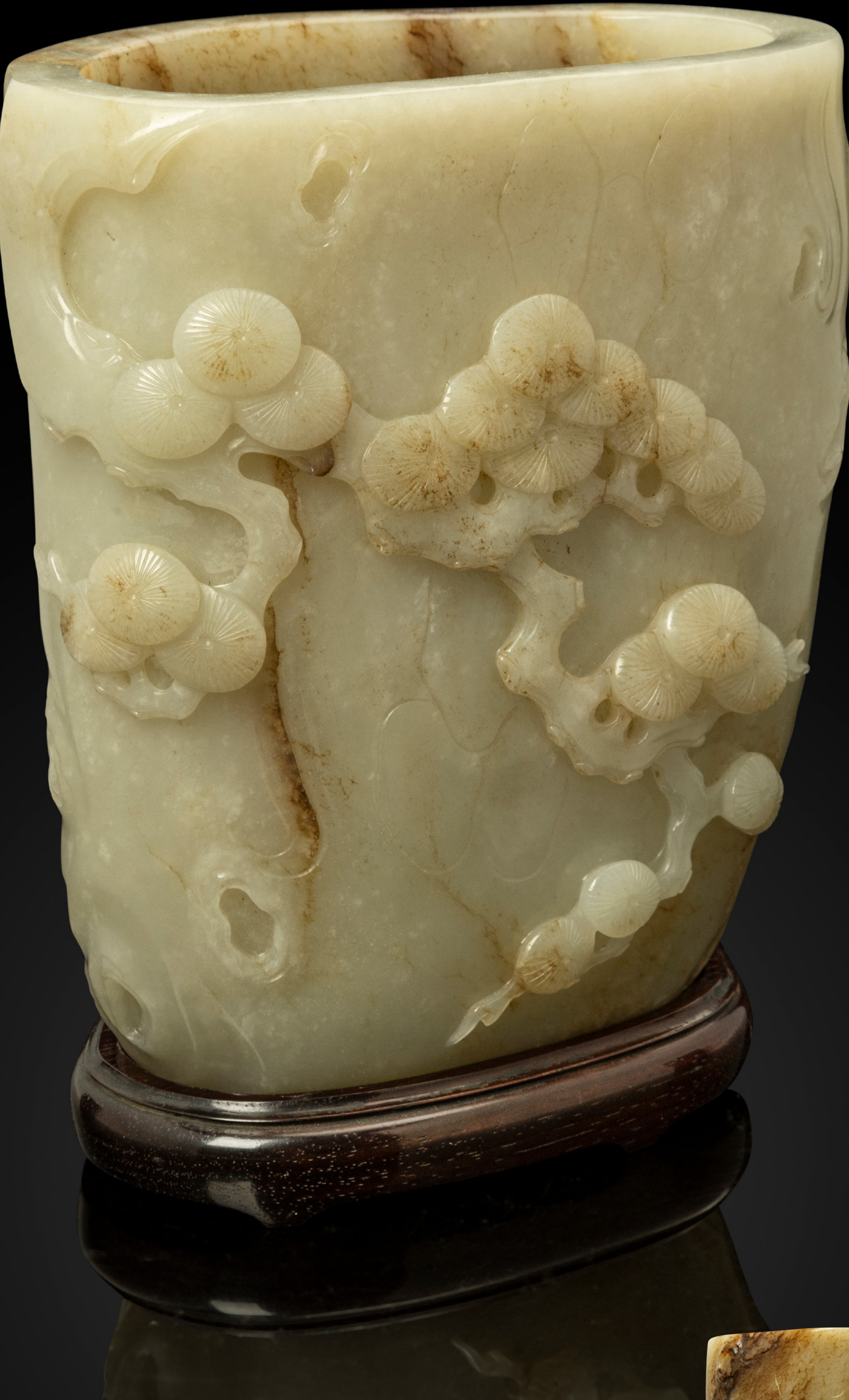
naturalistically carved crouching with long bent legs, the crab detailed with small eyes, bumps and ridged edges, the large pincers grasping a long stalk of millet, the stone with an even celadon colour

14.5cm wide

Note: a closely comparable 18th-century celadon jade crab from the Ezekiel Collection, slightly larger in size and similar in design and motifs, was offered at Sotheby’s London, 3 Nov 2021, lot 51; another 18th-century jade carving of a crab is in the collection of the Metropolitan Museum of Art, New York, accession number: 02.18.377.

£3,000-5,000





98

WHITE JADE WITH RUSSET SKIN 'PINE TREE' BRUSH POT

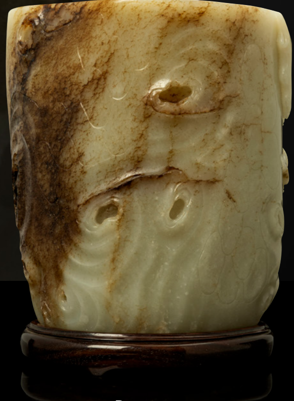
QING DYNASTY, 18TH-19TH CENTURY

清 白玉帶皮巧雕松樹瘤紋筆筒

carved from a large white tone pebble, supported on a recessed foot, one side intricately carved in high relief with a large pine tree, the reverse cleverly carved between the russet inclusions with naturalistic burls on tree trunk

14.5cm high

£2,000-3,000



Reverse

99

FINELY CARVED AND RARE PAIR OF PALE CELADON JADE TABLE SCREENS WITH ZITAN STANDS

QING DYNASTY, QIANLONG PERIOD, 1736-1795

清乾隆 青白玉雕山水人物圓屏一對 配紫檀雕蝙蝠祥雲紋木座

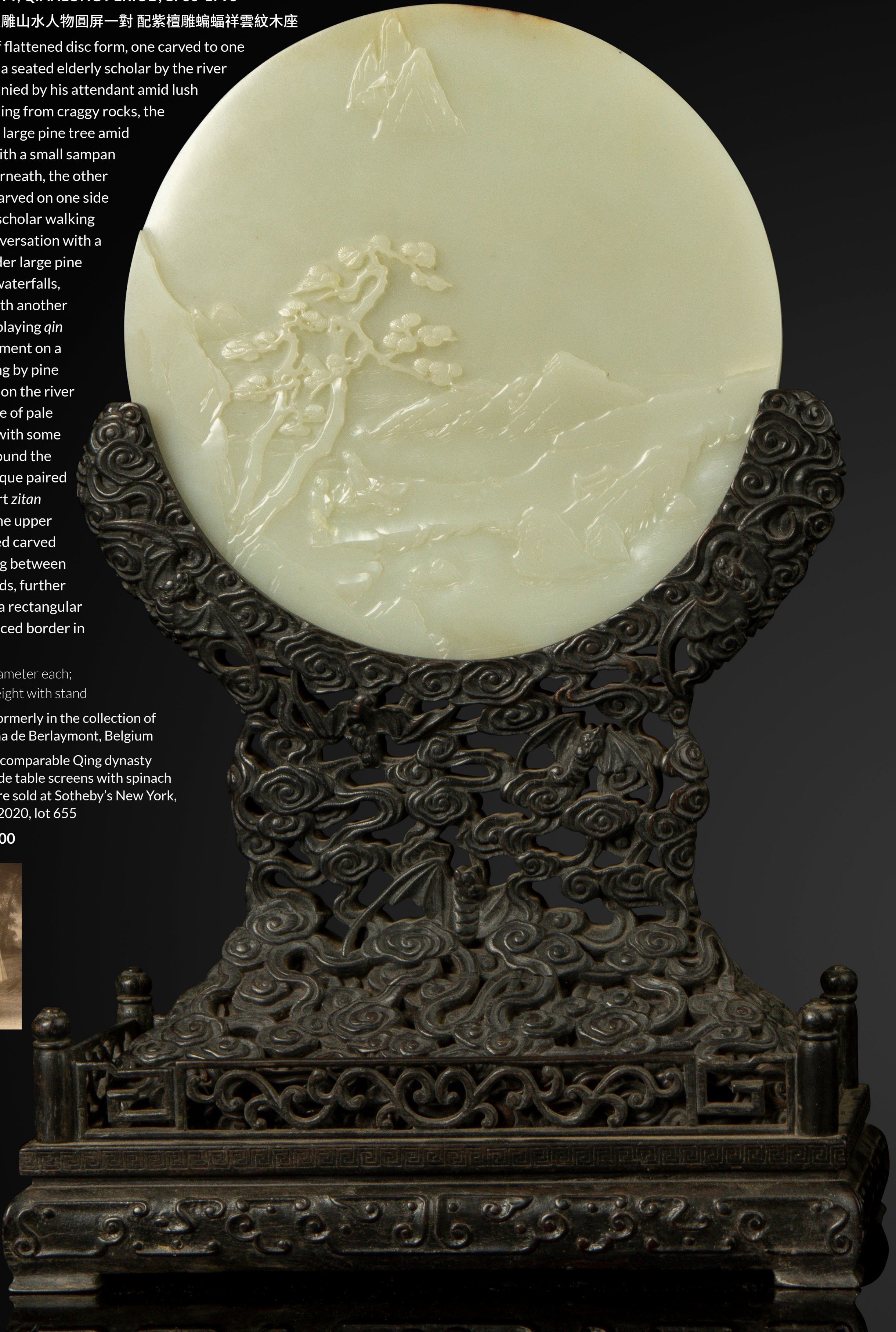
each screen of flattened disc form, one carved to one side depicting a seated elderly scholar by the river bank accompanied by his attendant amid lush pine trees issuing from craggy rocks, the reverse with a large pine tree amid jagged cliffs with a small sampan berthing underneath, the other table screen carved on one side with an elder scholar walking on stick in conversation with a young boy under large pine trees nearby waterfalls, the reverse with another elder scholar playing *qin* musical instrument on a sampan passing by pine trees growing on the river bank, the stone of pale celadon tone with some russet skin around the edge, each plaque paired with a two-part *zitan* wood stand, the upper part reticulated carved with bats flying between *ruyi*-head clouds, further supported on a rectangular stand with fenced border in openwork (2)

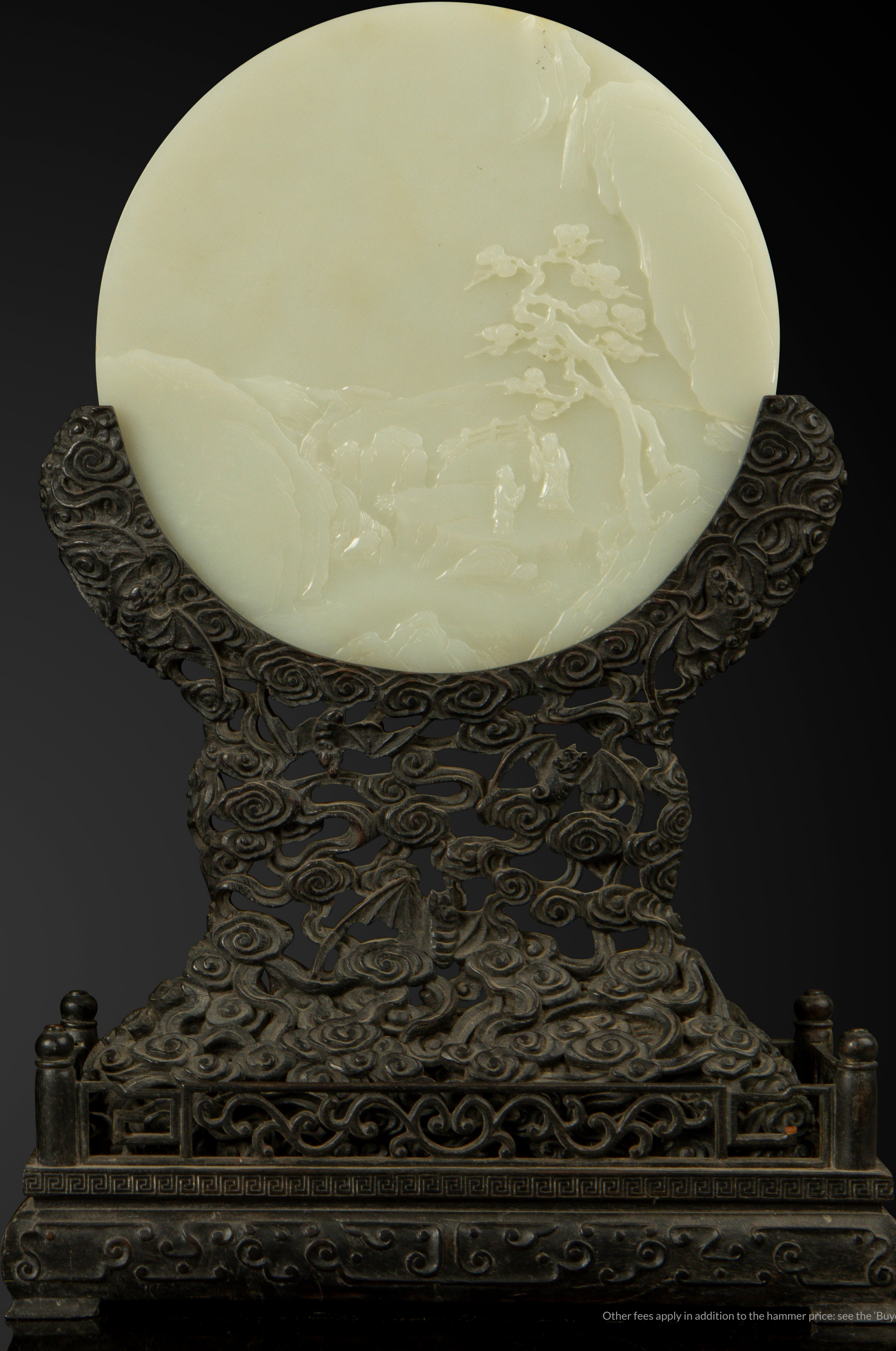
jade: 25.3cm diameter each;
48cm overall height with stand

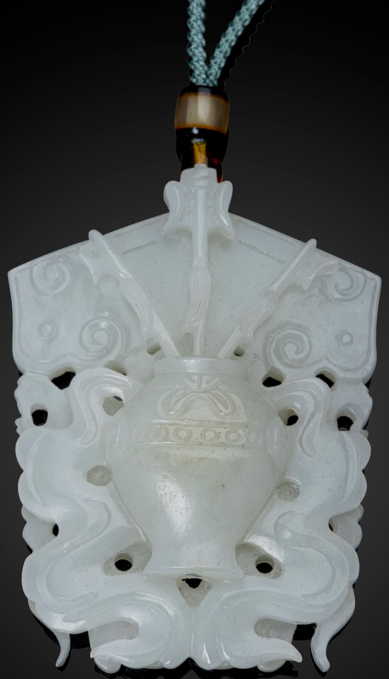
Provenance: Formerly in the collection of Marie Josephina de Berlaymont, Belgium

Note: A pair of comparable Qing dynasty pale celadon jade table screens with spinach jade stands were sold at Sotheby's New York, 23 September 2020, lot 655

£10,000-15,000







100

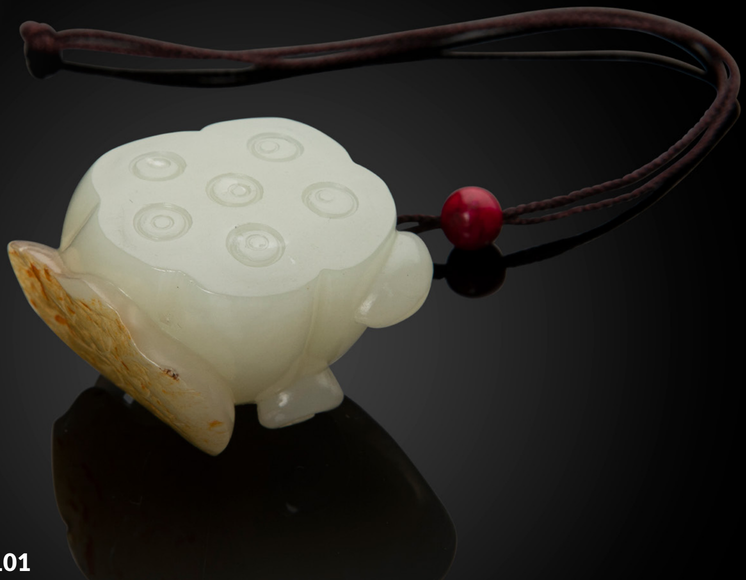
WHITE JADE ‘VASE’ PLAQUE

白玉雕吉慶平安吊墜

of pentagon shape, one side carved in high relief with a ribboned vase under a *qing* musical instrument, the reverse carved with two fish, the stone of even white colour

6.8cm high

£800-1,200



101

WHITE JADE WITH RUSSET SKIN ‘LOTUS’ PENDANT

QING DYNASTY, 19TH CENTURY

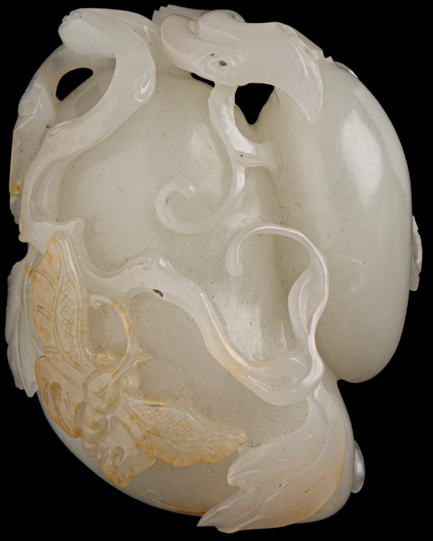
清 白玉帶皮巧雕蓮蓬荷葉吊墜

carved in the round as a lotus pod with seeds supported on a lotus leaf, the stone of even white tone with the russet inclusions cleverly worked into the carving to highlight the leaf

4.6cm wide

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£800-1,200



102

WHITE JADE ‘MELON AND BUTTERFLY’ PENDANT

QING DYNASTY, 18TH CENTURY

清 白玉雕瓜瓞綿綿吊墜

finely carved and pierced as a leafy stem bearing two ripe melons, a butterfly perched upon one of the fruits, the stone of even white tone with the russet inclusions cleverly worked into the carving to highlight the butterfly

5cm high

£1,500-2,000

103

WHITE JADE ‘ELEPHANT’ INK STONE

QING DYNASTY, QIANLONG PERIOD, 1736-1795

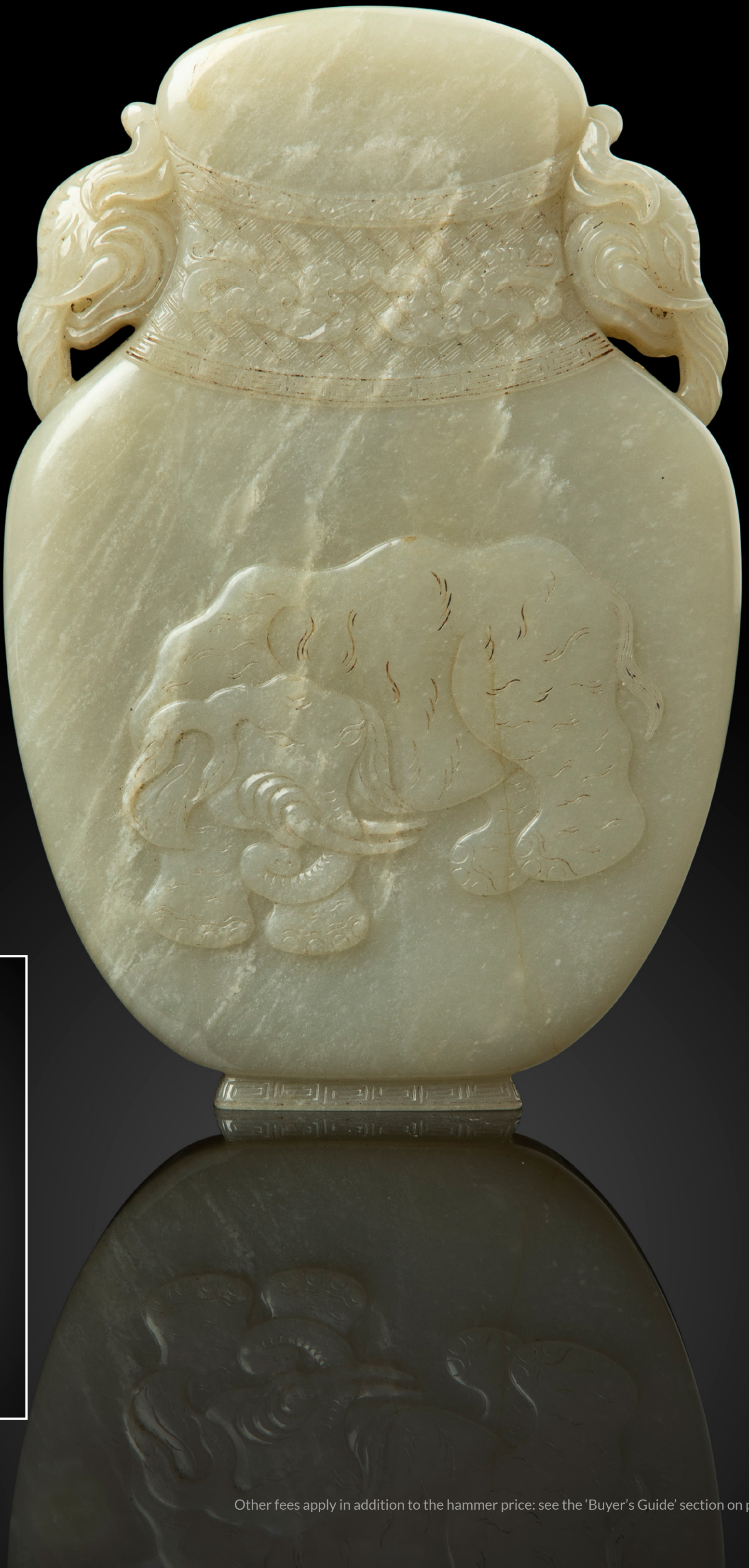
清乾隆 白玉雕太平有象壁瓶式硯台

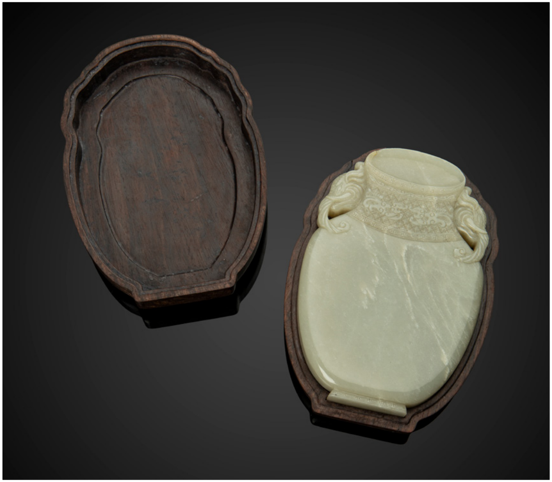
of an archaistic wall vase form supported on a short splayed foot, one side with a slightly concave body as ink-grinding well, the oval-shaped opening of the vase also slightly concave as brush lick, the neck of the vase minutely carved in low relief with two *kui*-dragons on a diamond ground, all between two bands of key-fret pattern, the neck flanked with two large elephant heads with prominent snout and tusks, the underside of the ink stone similarly decorated around the neck, the body further carved in relief with a full elephant with its wrinkled skin delicately represented with wavy lines, the stone of even white colour with greyish tone and with traces of russet flecks; contained in a fitted wooden box with cover

15.2cm wide

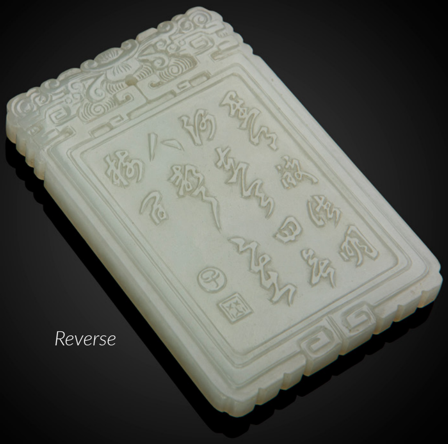
Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£15,000-20,000

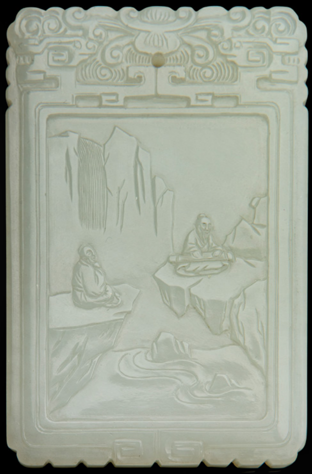




Reverse



Reverse



104

WHITE JADE PLAQUE WITH INSCRIPTION

QING DYNASTY, 18TH-19TH CENTURY

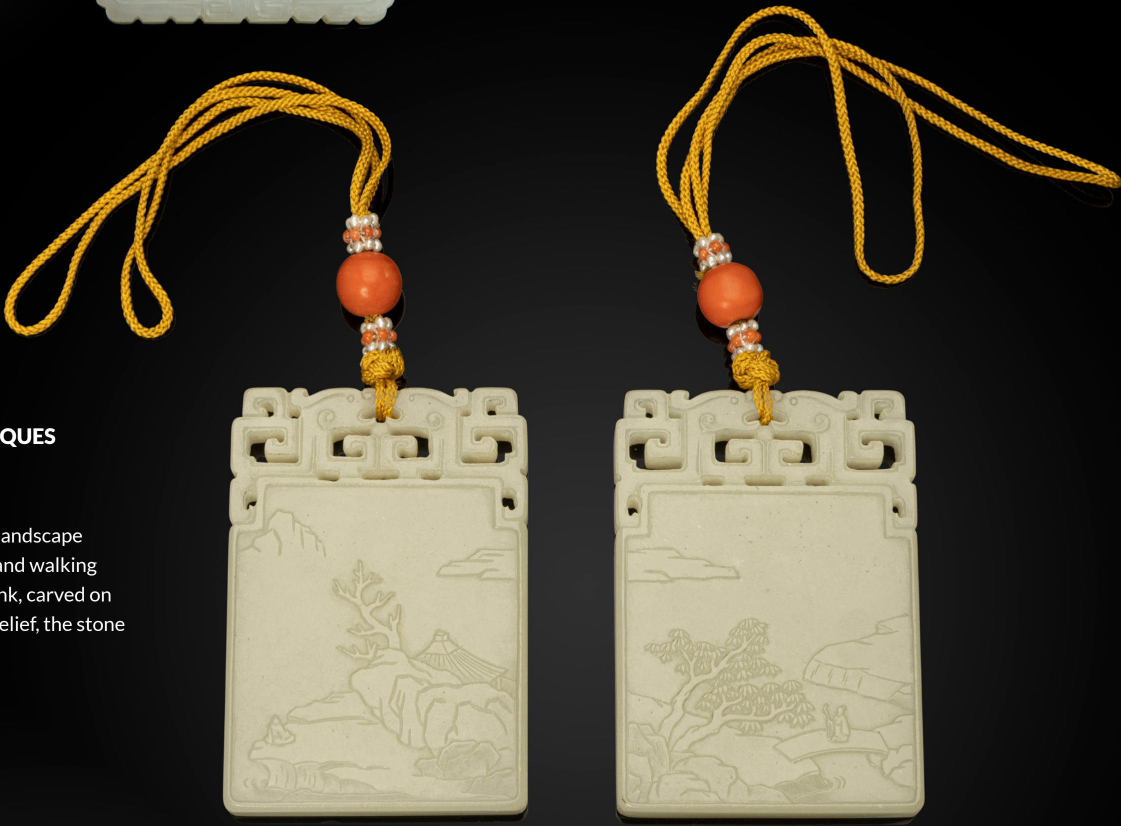
清 子岡款 白玉雕山水人物詩文玉牌

carved to one side with two seated literati on the cliffs above a river, with one playing *qin* musical instrument, the reverse carved with a four-line inscription, further signed 'Zi Gang', all below *ruyi*-head cloud bands

6cm high

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£3,000-5,000



105

PAIR OF WHITE JADE INSCRIBED PLAQUES

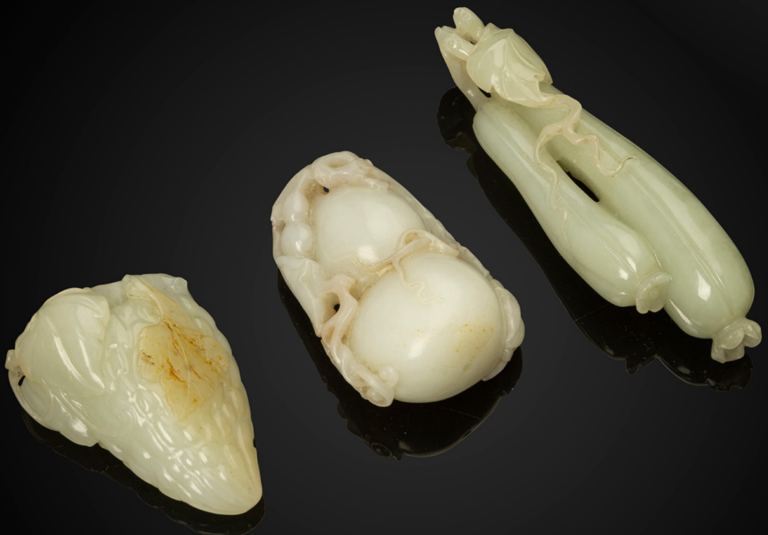
QING DYNASTY, 18TH CENTURY

清 文珍款 白玉雕山水詩文牌一對

each carved on one side with a continuous landscape scene with a small figure crossing a bridge and walking toward another seated man by the river bank, carved on the reverse with a corresponding poem in relief, the stone of even white colour (2)

6cm x 4.3m x 0.7cm each

£1,500-2,000



106

GROUP OF THREE JADE PENDANTS

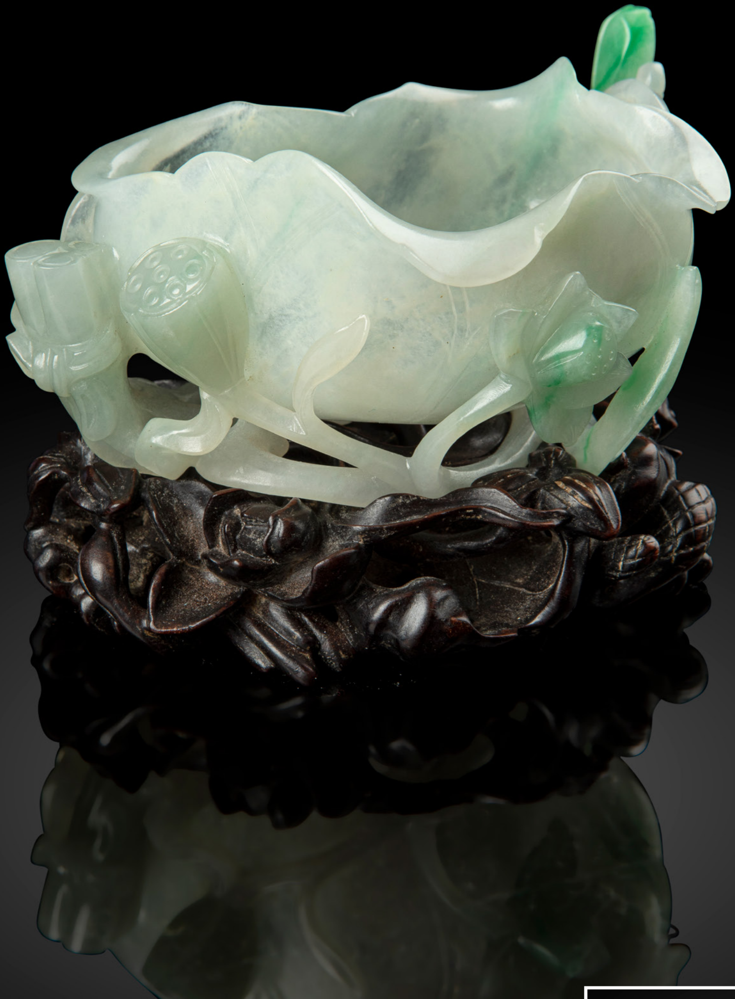
QING DYANSTY, 18TH-19TH CENTURY

清 各式玉珮 (共三件)

comprising: a pale celadon pendant in the form of two long melons on stems with leaves; a white jade 'double-gourd' pendant with leaves; and a pale celadon with russet skin jade pendant carved in the form of a fruity grape with leaves (3)

largest: 11cm high

£1,000-1,500



107

JADEITE ‘DRAGONFLY AND LOTUS’ BRUSH WASHER

19TH CENTURY-20TH CENTURY

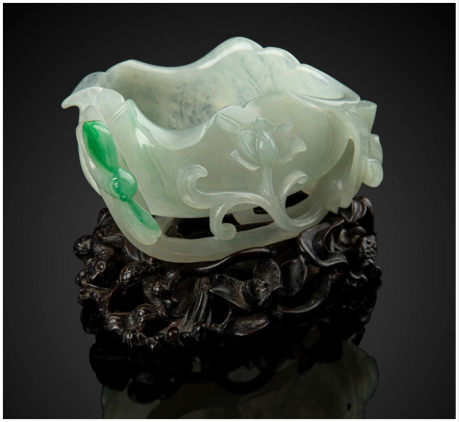
十九至二十世紀 翡翠鏤雕蜻蜓荷塘筆洗

carved in the form of a large lotus leaf growing from a stem which forms the base, further carved on the exterior in openwork with a dragonfly in flight between blossoming lotuses, the translucent stone of a mottled tone with emerald green, apple green and white tone, with a fitted wooden stand carved with lotuses on stems

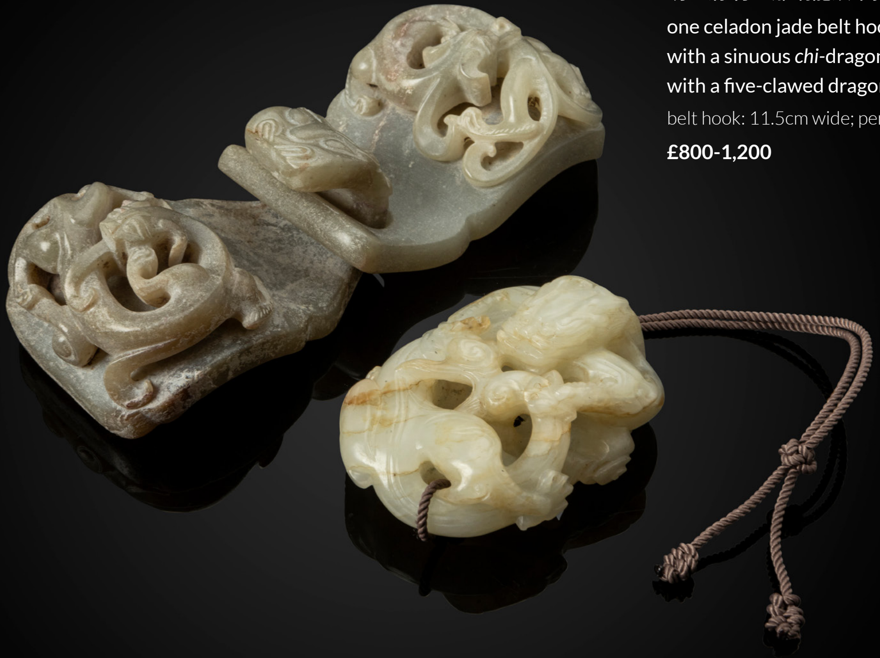
9.2cm wide

Provenance: Private collection, England, has been collecting Chinese jades for over 20 years

£12,000-15,000



Reverse



108

TWO JADE ORNAMENTS

MING TO QING DYNASTY, 17TH-18TH CENTURY

明至清 青玉雕螭龍紋帶扣 及 白玉雕五爪龍紋吊墜（共兩件）

one celadon jade belt hook in two parts, each half carved in openwork with a sinuous *chi*-dragon; and one white jade reticulated pendant carved with a five-clawed dragon coiling its body amidst *ruyi*-head clouds (2)

belt hook: 11.5cm wide; pendant: 5.5cm high

£800-1,200

109

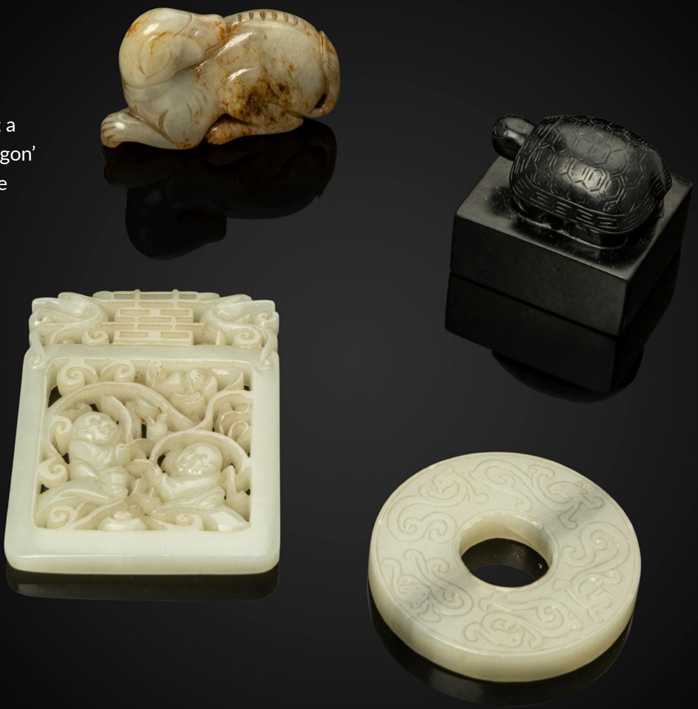
GROUP OF FOUR JADE PIECES

各式玉雕（共四件）

comprising: a greyish white with russet skin jade carving of a recumbent dog; a black jade seal with a tortoise knob and the carved with ‘Zi Qiang Bu Xi (Strengthen self without stopping)’; a small white jade disc *bi* carved with archaistic *taotie* and *chi*-dragon’ in low relief, the middle of the stone of greyish tone; and a white jade ‘boys at play’ with marriage motif reticulated plaque (4)

largest: 8cm high

£800-1,200



110

GROUP OF THREE JADE PIECES

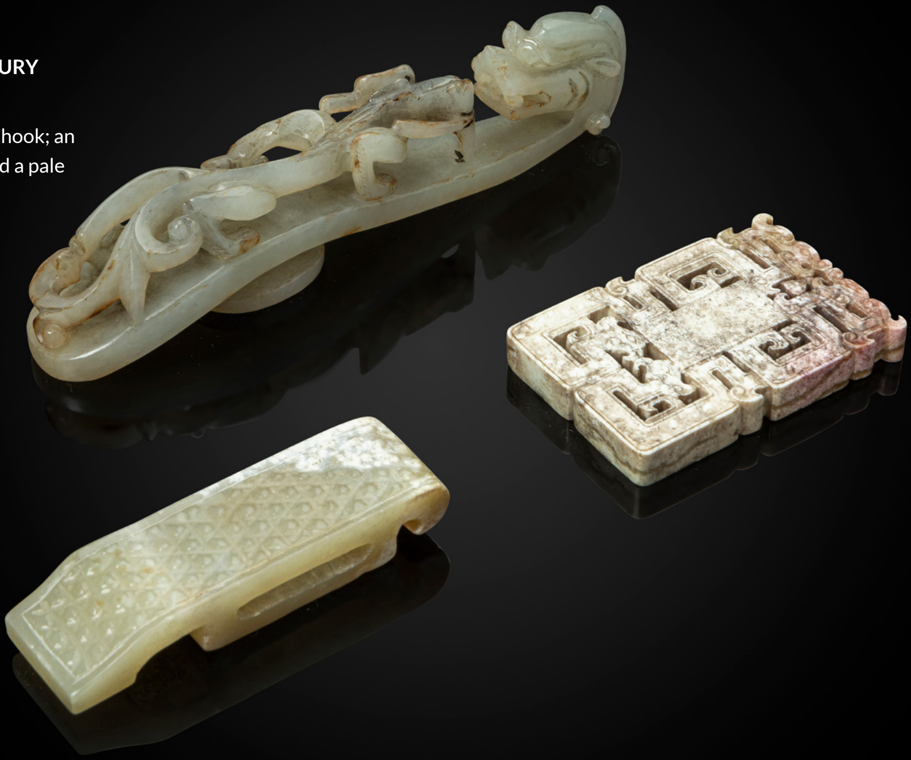
MING TO QING DYNASTY, 17TH-18TH CENTURY

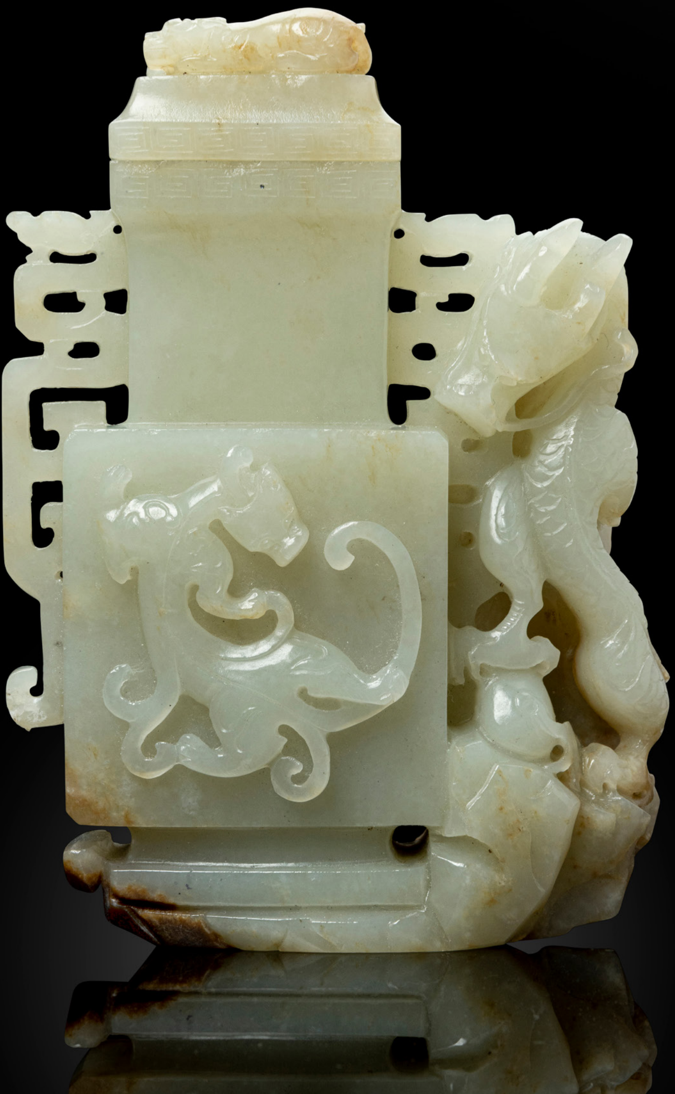
明至清 各式玉雕（共三件）

comprising: an archaistic pale celadon jade belt hook; an archaistic chicken bone jade 'dragon' plaque; and a pale celadon 'dragon' belt hook (3)

largest: 14.5cm wide

£1,000-1,500





111

WHITE JADE WITH RUSSET SKIN 'DRAGON' LIDDED VASE

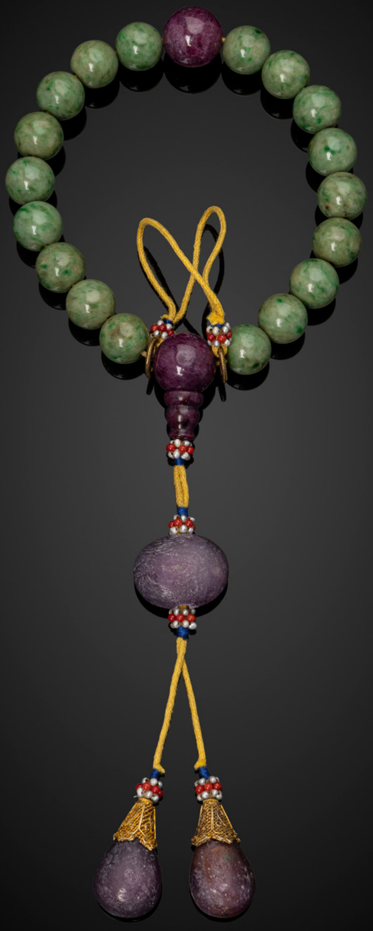
20TH CENTURY

二十世紀 白玉帶皮雕龍紋帶蓋瓶

the flattened rectangular handled vase on a rock-form base, the body carved on either side with a *chi*-dragon in high relief, another large dragon stepping on a flaming pearl and crawling on one handle, the reverse carved with *lingzhi* fungus, the domed lid adorned with two parallel *chi*-dragons, the stone of white colour and with some russet inclusion on the lower part

13cm high

£1,500-2,000



112

JADEITE ROSARY BRACELET

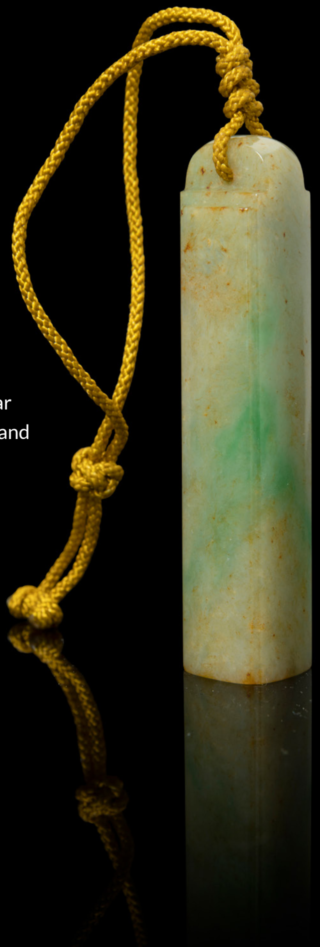
19TH-20TH CENTURY

十九至二十世紀 玉念珠

comprising eighteen carved, mottled apple-green jadeite beads spaced with purple beads, with gilded filigree mounted capped purple stones

1.2cm each jadeite bead

£600-800



113

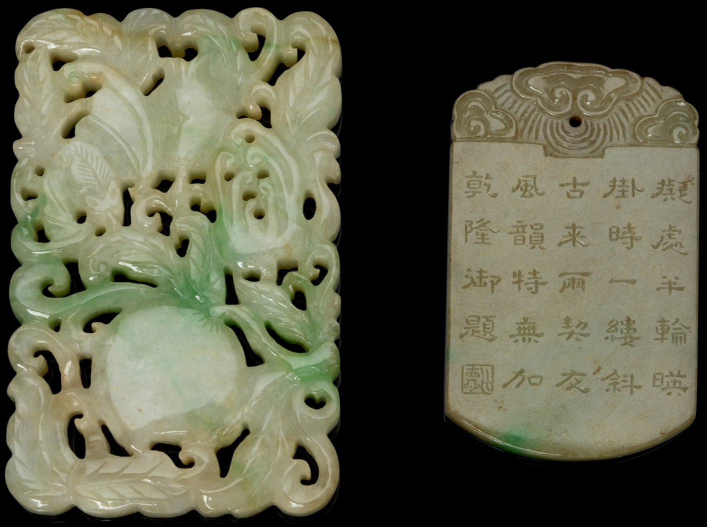
JADEITE HAT ORNAMENT

翡翠雕翎管

of four-sectioned tubular form with raised rectangular cartouche on either side, the stone with apple-green and russet inclusions

7.3cm high

£500-700



114

TWO JADEITE PLAQUES

翡翠雕玉牌兩件

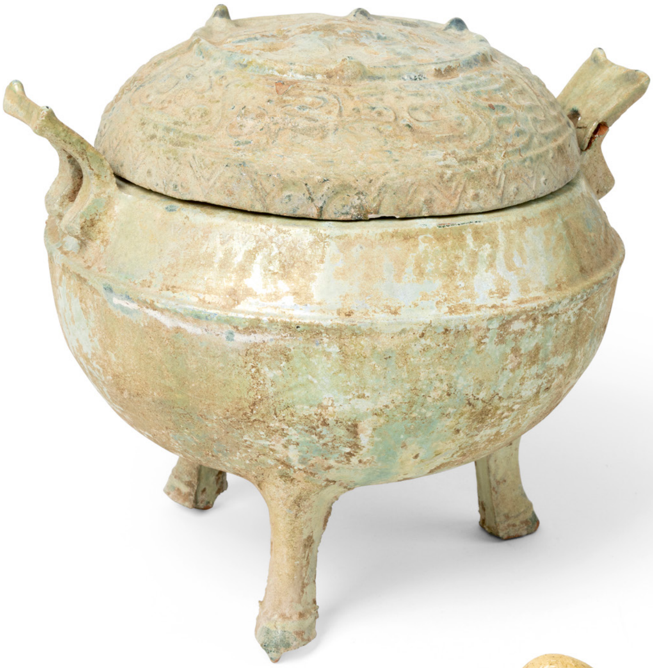
one reticulated carved plaque carved on both sides with *a* flying bat and *Sanduo* fruit- peach, pomegranate and peach; the other plaque incised with an imperial poem by Qianlong Emperor (2)

heights: 6.5cm and 5cm

£800-1,200

Right: Lot 200 (detail)

CERAMICS



115

GREEN-GLAZED RITUAL TRIPOD FOOD VESSEL AND COVER, *DING*

HAN DYNASTY, 202BC-220AD

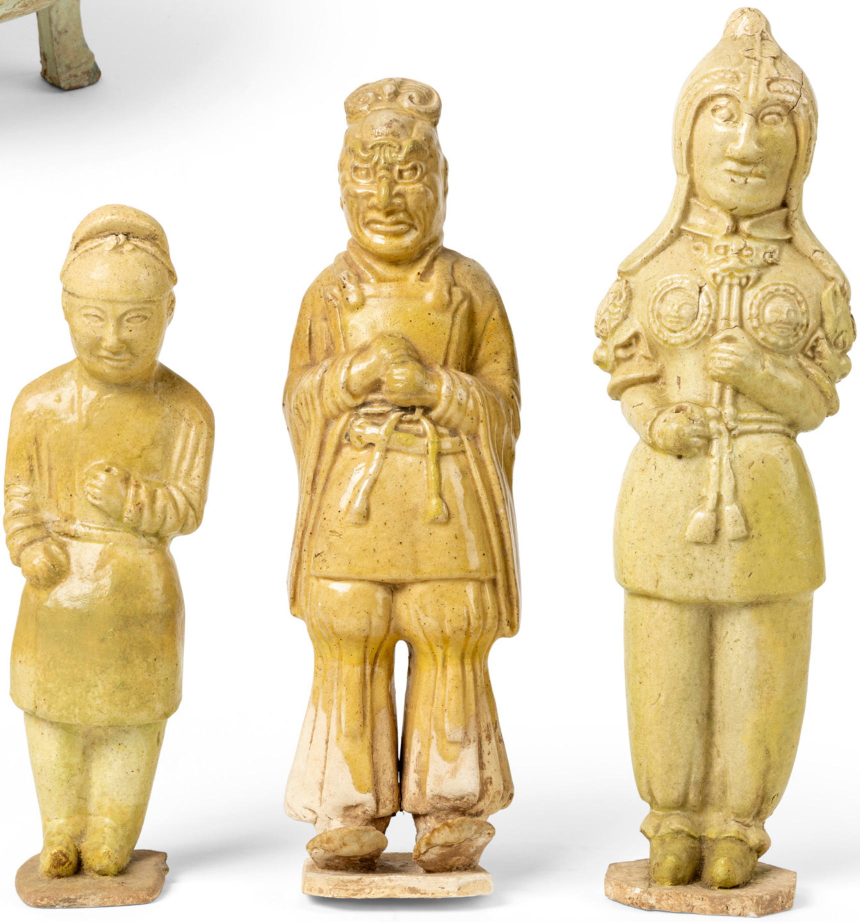
漢 綠釉陶蓋鼎

of compressed globular shape with upright handles and three short legs, covered overall with green glaze, the cover with two overlapping fish

22cm wide

Provenance: Private English collection, Peak District

£800-1,200



116

GROUP OF THREE STRAW-GLAZED POTTERY FIGURES

SUI DYNASTY, 581-618

隋 各式灰釉陶俑 (共三件)

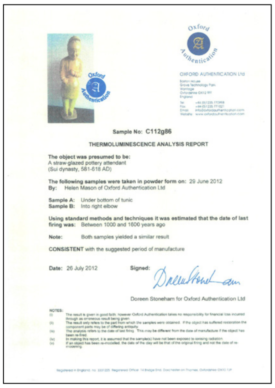
comprising: a soldier wearing a long headdress falling on his shoulders while his chest plate adorned with beaded medallions; a tomb guardian with a ferocious face wearing armour and with his hands joined across his chest; and an attendant wearing a hat (3)

largest: 40cm high

Provenance: Private English collection, Peak District

Note: Each figure has an Oxford Authentication Thermoluminescence Analysis Report and dated to the Sui dynasty, 581-681AD, Sample No: C112g84, C112g85 and C112g86

£1,200-1,800



OXFORD AUTHENTICATION Ltd

Sample No: C112g86

THERMOLUMINESCENCE ANALYSIS REPORT

The object was presumed to be:
A straw-glazed pottery attendant
(Sui dynasty, 581-618 AD)

The following samples were taken in powder form on: 29 June 2012
By: Helen Mason of Oxford Authentication Ltd

Sample A: Under bottom of tunic
Sample B: Into right elbow

Using standard methods and techniques it was estimated that the date of last firing was: Between 1000 and 1600 years ago

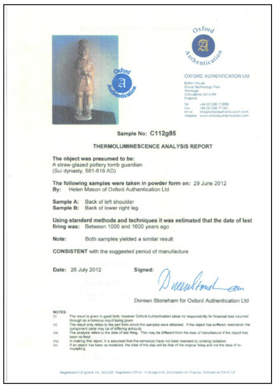
Note: Both samples yielded a similar result

CONSISTENT with the suggested period of manufacture

Date: 26 July 2012 **Signed:**

Doreen Stoneham for Oxford Authentication Ltd

NOTES:
(i) The result is given in good faith, however Oxford Authentication takes no responsibility for financial loss incurred through as erroneous result being given.
(ii) The result only refers to the part from which the samples were obtained. If the object has suffered restoration the component parts may be of differing antiquity.
(iii) The analysis refers to the date of last firing. This may be different from the date of manufacture if the object has been re-fired.
(iv) In making this report, it is assumed that the sample(s) have not been exposed to ionising radiation.
(v) If an object has been re-modelled, the date of the clay will be that of the original firing and not the date of re-modelling.



OXFORD AUTHENTICATION Ltd

Sample No: C112g85

THERMOLUMINESCENCE ANALYSIS REPORT

The object was presumed to be:
A straw-glazed pottery tomb guardian
(Sui dynasty, 581-618 AD)

The following samples were taken in powder form on: 29 June 2012
By: Helen Mason of Oxford Authentication Ltd

Sample A: Back of left shoulder
Sample B: Back of lower right leg

Using standard methods and techniques it was estimated that the date of last firing was: Between 1000 and 1600 years ago

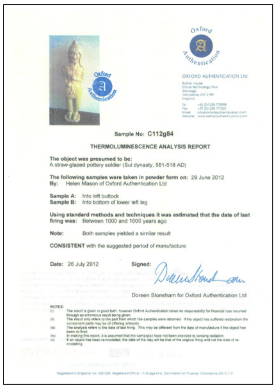
Note: Both samples yielded a similar result

CONSISTENT with the suggested period of manufacture

Date: 26 July 2012 **Signed:**

Doreen Stoneham for Oxford Authentication Ltd

NOTES:
(i) The result is given in good faith, however Oxford Authentication takes no responsibility for financial loss incurred through as erroneous result being given.
(ii) The result only refers to the part from which the samples were obtained. If the object has suffered restoration the component parts may be of differing antiquity.
(iii) The analysis refers to the date of last firing. This may be different from the date of manufacture if the object has been re-fired.
(iv) In making this report, it is assumed that the sample(s) have not been exposed to ionising radiation.
(v) If an object has been re-modelled, the date of the clay will be that of the original firing and not the date of re-modelling.



OXFORD AUTHENTICATION Ltd

Sample No: C112g84

THERMOLUMINESCENCE ANALYSIS REPORT

The object was presumed to be:
A straw-glazed pottery soldier (Sui dynasty, 581-618 AD)

The following samples were taken in powder form on: 29 June 2012
By: Helen Mason of Oxford Authentication Ltd

Sample A: Into left buttock
Sample B: Into bottom of lower left leg

Using standard methods and techniques it was estimated that the date of last firing was: Between 1000 and 1600 years ago

Note: Both samples yielded a similar result

CONSISTENT with the suggested period of manufacture

Date: 26 July 2012 **Signed:**

Doreen Stoneham for Oxford Authentication Ltd

NOTES:
(i) The result is given in good faith, however Oxford Authentication takes no responsibility for financial loss incurred through as erroneous result being given.
(ii) The result only refers to the part from which the samples were obtained. If the object has suffered restoration the component parts may be of differing antiquity.
(iii) The analysis refers to the date of last firing. This may be different from the date of manufacture if the object has been re-fired.
(iv) In making this report, it is assumed that the sample(s) have not been exposed to ionising radiation.
(v) If an object has been re-modelled, the date of the clay will be that of the original firing and not the date of re-modelling.

117

BLUE-GLAZED POTTERY OFFICER HORSEMAN

MING DYNASTY

明 藍釉官人騎馬像

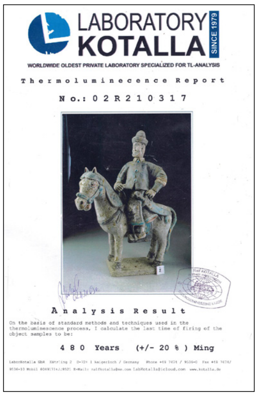
modelled with a standing horse on a rectangular plaque, the rider in officer's dress and carrying an arched sword in scabbard, with a detachable head, overall decorated in shades of ink, dark blue glaze and turquoise glaze

35cm high, 27cm wide

Note: With an original and signed Thermoluminescence Report no. 02R210317 issued by Laboratory Kotalla, Germany, stating that the piece is dated to the Ming dynasty.

A standing military figure identified as Wei Tuo, Heavenly King or Guardian God of a Buddhist temple, is similarly biscuit-fired with ink-blue and turquoise glazes and dated to the Ming dynasty, currently in the collection of the British Museum, museum number OA+.530.

£800-1,200



LABORATORY KOTALLA SINCE 1979

WORLDWIDE OLDEST PRIVATE LABORATORY SPECIALIZED FOR TL-ANALYSIS

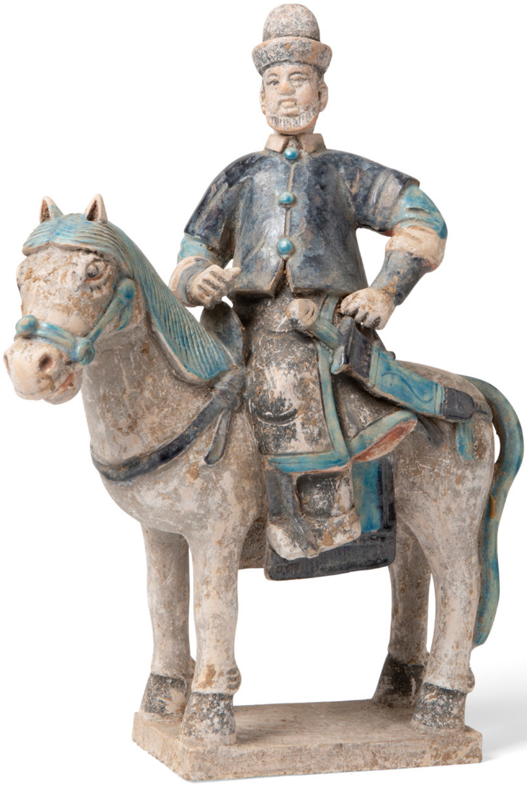
Thermoluminecence Report

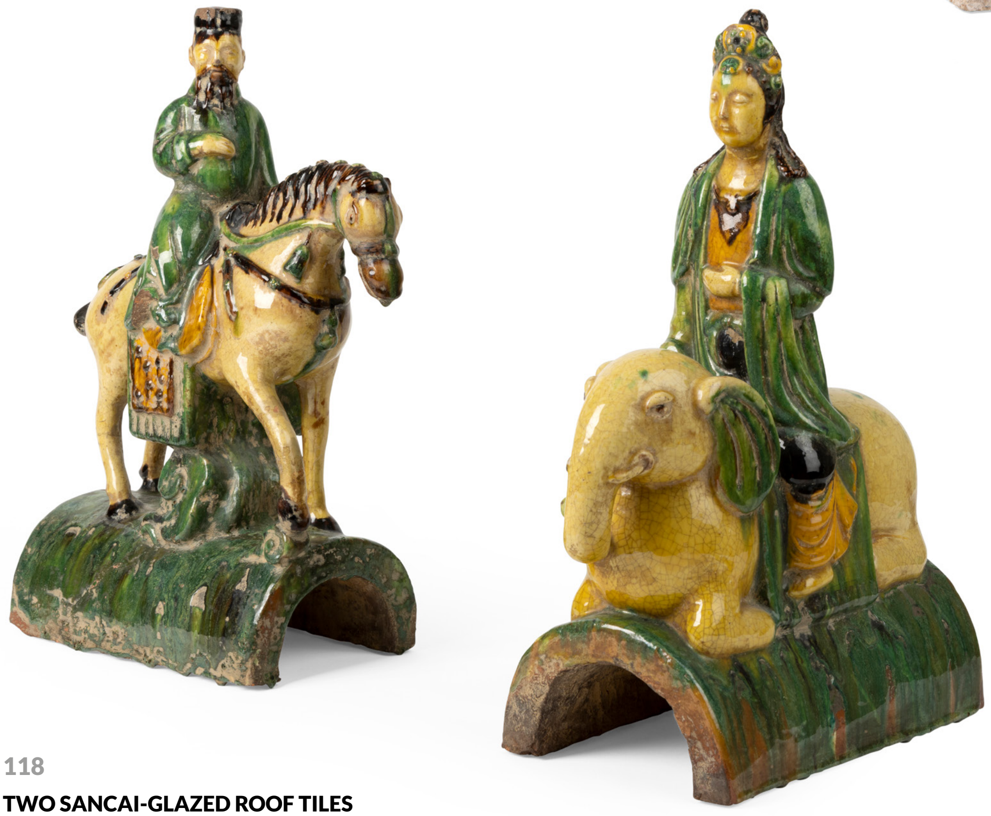
No.: 02R210317

Analysis Result

On the basis of standard methods and techniques used in the thermoluminescence process, I calculate the last time of firing of the object samples to be:

480 Years (+/- 20 %) Ming





118

TWO SANCAI-GLAZED ROOF TILES

MING DYNASTY

明 三彩普賢菩薩騎象及官人騎馬琉璃瓦 (共兩件)

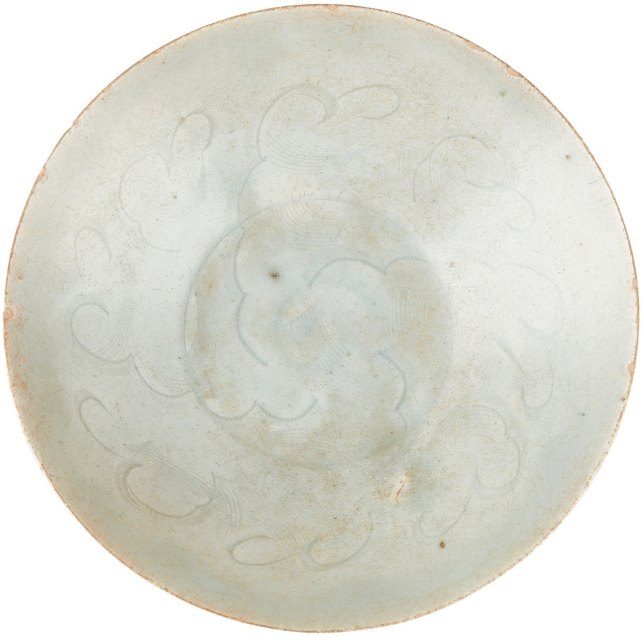
each moulded on an arched tile, one Samantabhadra Bodhisattva riding on his elephant and the other an officer riding on a cream-glazed caparisoned horse, both covered in green, brown and amber glazes on the stoneware body (2)

heights: 39cm and 39.5cm

£1,500-2,000

Provenance: Collection of the late Mr Theodore Schrire of Cape Town (1906 -1991), thence by inheritance

Note: Two comparable Ming dynasty sancai equestrian-form roof-tiles of warriors are in the collection of the British Museum, museum number 1937,0716.107 and 1962,1019.2; a pair of sancai equestrian-form roof tiles, also dated to the Ming dynasty and similar in the form and glazes, were in the Metropolitan Museum of Art, New York, accessioned in 1912 and then sold at Christie's New York, 15 Sep 2016, lot 85



119

CARVED QINGBAI CONICAL BOWL

SOUTHERN SONG DYNASTY

南宋 青白釉刻篦劃紋斗笠碗

thinly potted on a short foot, the interior carved with combed patterns, applied overall with a pale blue glaze tinged with grey, the base unglazed

16cm diameter

Provenance: The Estate of the late J E Adam

£300-500

120

LONGQUAN CELADON-GLAZED TEA BOWL

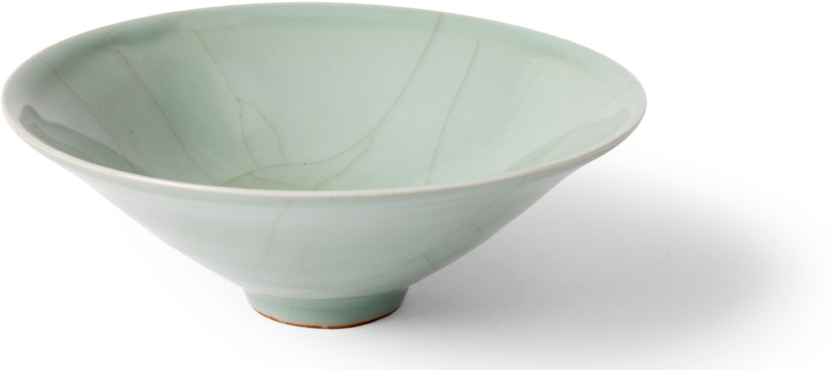
SOUTHERN SONG DYNASTY OR LATER

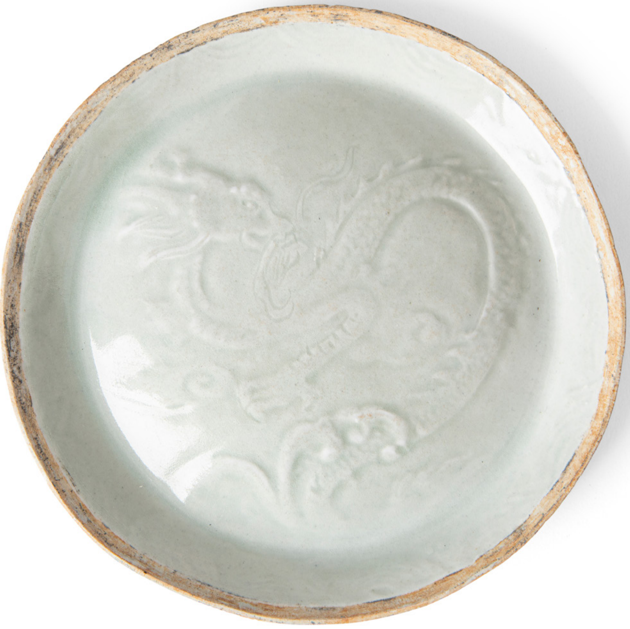
南宋或以後 龍泉粉青釉斗笠盞

of conical form, applied overall save for the ring foot with an attractive translucent light green glaze, the glaze with a broad network of crackles

15.4cm diameter

£1,500-2,000





121

QINGBAI 'DRAGON' PLATE

SOUTHERN SONG DYNASTY TO YUAN

南宋或元 青白釉龍紋盤

thinly potted, the slightly convex interior moulded with a sinuous dragon flying out from the swirling waves, covered overall with a pale bluish glaze leaving only the mouth rim unglazed and revealing the porcelain body with orange fire grits

15cm diameter

£400-600

122

LARGE LONGQUAN CELADON ‘TRIGRAMS’ TRIPOD CENSER

MING DYNASTY, 15TH CENTURY

明 龍泉青釉八卦紋劃花大香爐

sturdily potted, of tapering cylindrical shape raised on three cabriole legs, the exterior moulded with the eight trigrams and freely carved with scrolling foliage between raised bands, the base pierced, covered in a celadon glaze of greyish-green tone

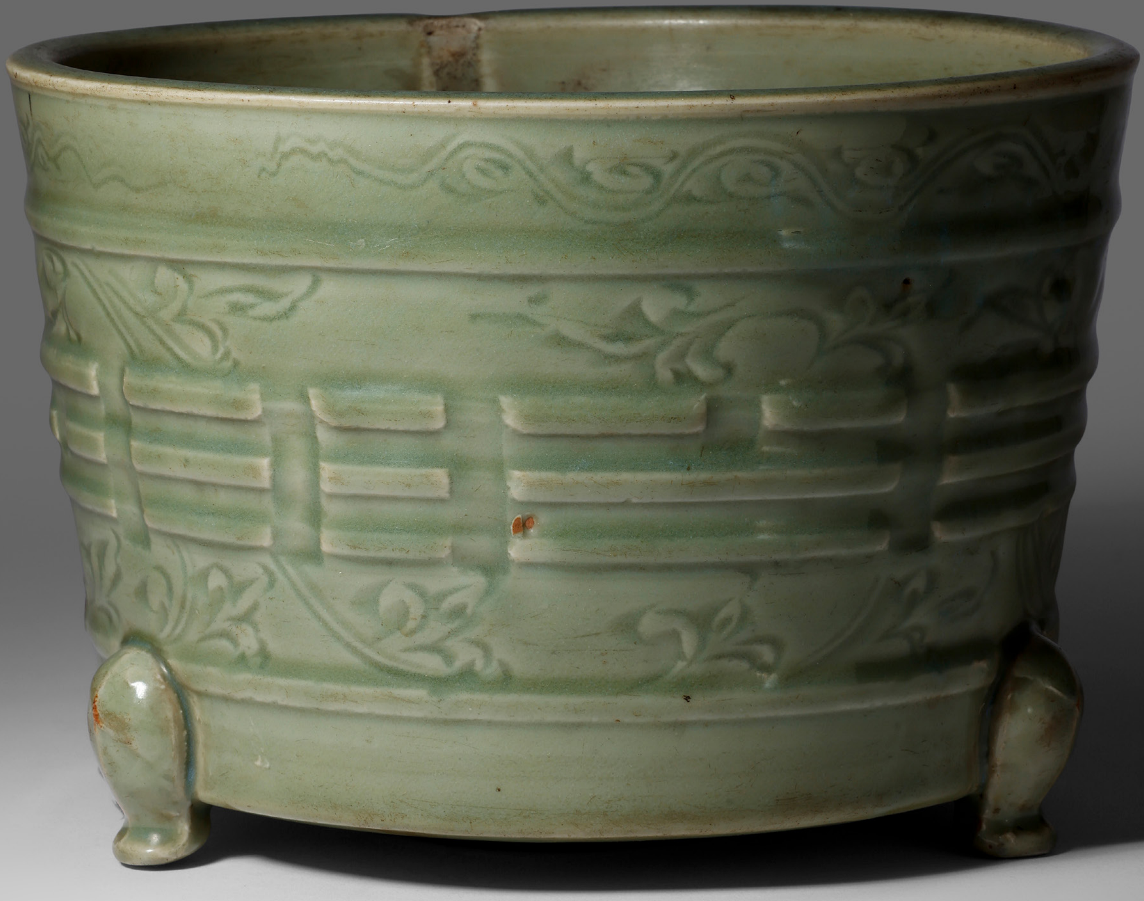
25.3cm wide

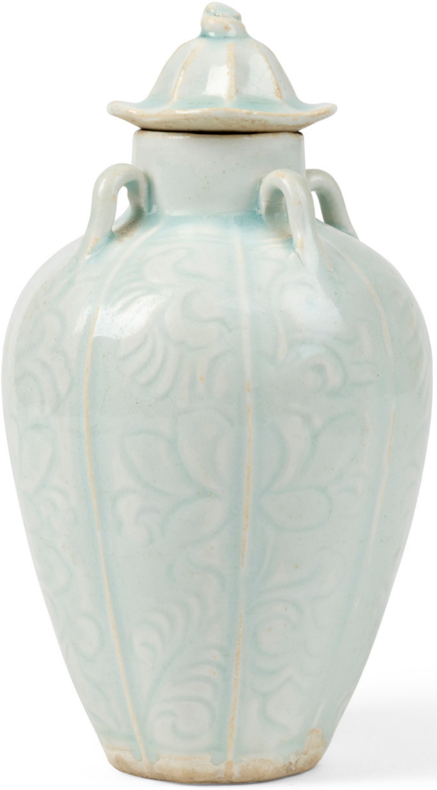
Provenance: Sir Alan Campbell, GCMG, thence by descent to his daughters

The diplomat Alan Campbell (later Sir Alan Campbell, 1919-2007) was the youngest son of Hugh Campbell, (1873-1943) silk merchant and Director of Ilbert & Co, Shanghai. In 1905 Hugh Campbell married Ethel Warren (1881-1951) daughter of HM Consul-General in Shanghai, Sir Pelham Warren (1845-1923). Alan Campbell, who inherited an interest in Chinese porcelain from his parents, probably acquired this censer in Beijing in 1956-57 during his time as Head of Chancery at the British Legation. His neighbour and colleague in the Legation was John Addis (later Sir John Addis KCMG, 1914-83, British Ambassador to China 1972-4), a collector and authority on Ming porcelain, who made important donations of ceramics and textiles to the British Museum and the V & A Museum. Addis may have advised Campbell about purchases from the Beijing merchants whom they both used.

Note: A closely comparable large incense burner with eight trigrams, dated to early Ming dynasty, 14th-15th century, is in the collection of the National Palace Museum, Taipei, museum no. *Gu Ci* 故瓷4098; another example of similar sign and size, dated to Ming dynasty, 15th century, was sold at Christie’s London, 7 June 2004, lot 1.

£1,500-2,000





123

QINGBAI 'FLOWER' LOBED VASE WITH COVER

SONG DYNASTY OR LATER

宋或以後 青白釉刻花瓜稜蓋瓶

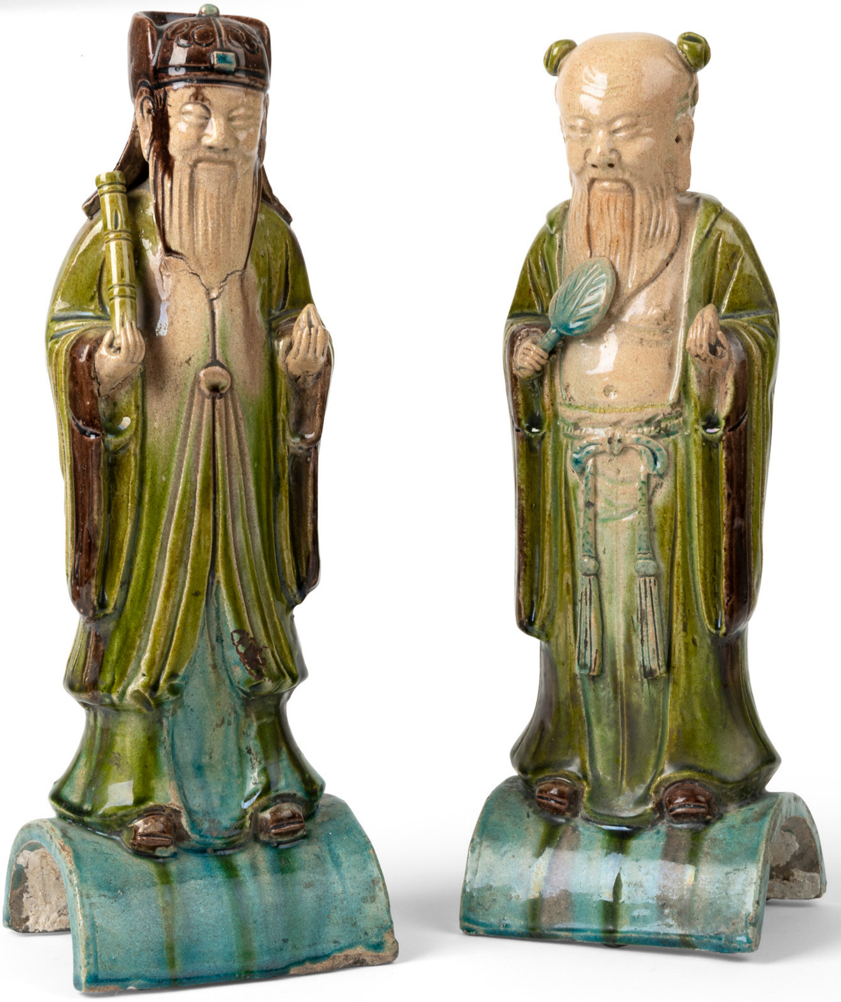
of baluster shape, the bulbous body curving towards the stepped shoulders and surmounted by a straight neck, further applied with four small lug handles around, the exterior of the body decorated with freely carved design of scrolling flowers, the domed cover moulded with ribs and surmounted by a stalk-shaped finial, covered overall with a pale bluish glaze, leaving the base unglazed revealing the porcelain body with fire marks

18cm high

Provenance: Private Canadian collection

Note: The rounded baluster form, combined with the domed top and stalk finial appears to be extremely rare. A Northern Song *qingbai* vase decorated with a petal pattern around the body, similar in size and proportions, but without a cover, is in the Muwen Tang collection. See *Song Ceramics – The Muwen Tang Collection Series Vol. 11*, Hong Kong, 2012, no. 71, pp. 232-3.

£1,500-2,000



124

TWO SANCAI-GLAZED ROOF-TILES OF DAOIST FIGURES

LATE MING TO EARLY QING DYNASTY, 16TH-17TH CENTURY

明末清初 三彩張果老及漢鍾離八仙人物琉璃瓦（共兩件）

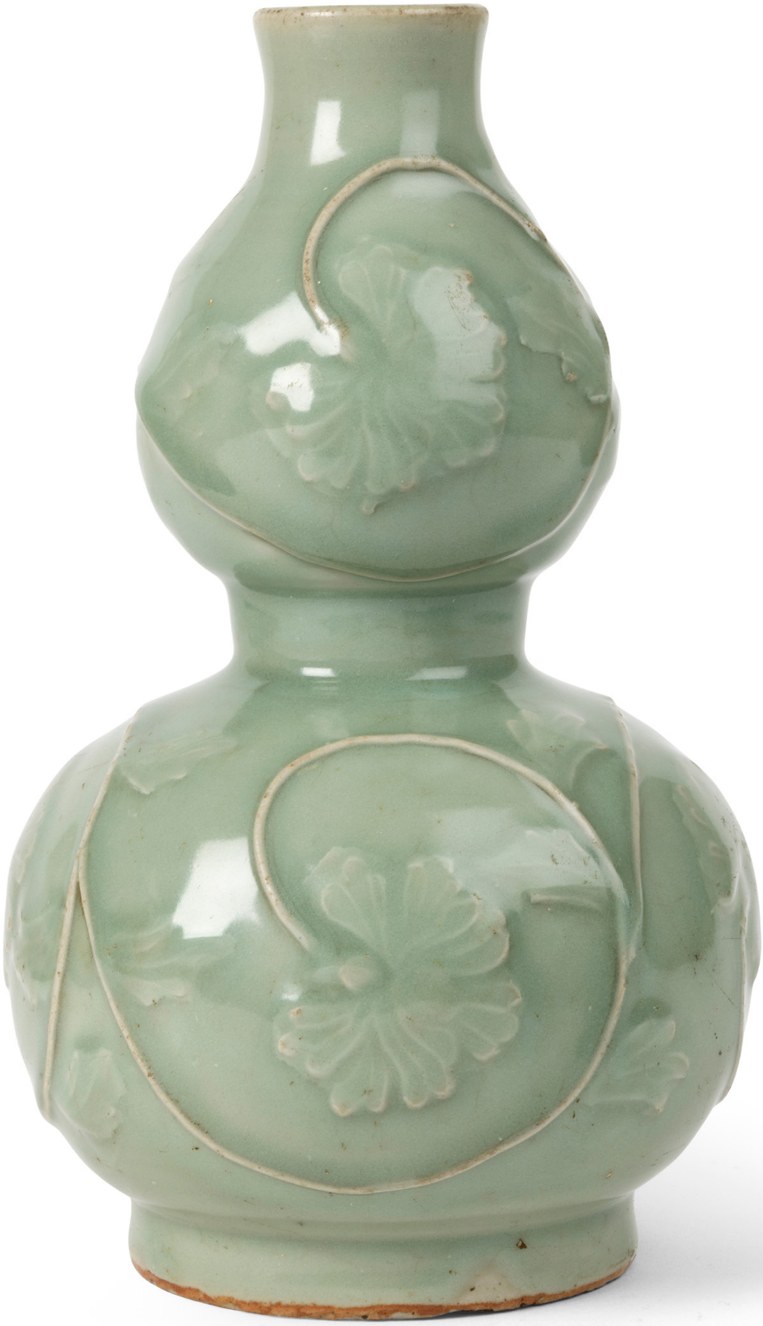
each figure moulded in standing position on an arched tile, Zhang Guolao wearing an officer's crown holding a tube-shaped fish drum in his right hand, and Quan Zhongli holding a fan in his right hand, both similarly holding a peach in their left hands and covered in green, turquoise and aubergine glazes on the stoneware body (2)

heights: 31.5cm and 32cm

Provenance: Collection of the late Mr Theodore Schrire of Cape Town (1906 -1991), thence by inheritance

Note: A closely comparable Daoist figure roof-tile depicting Zhang Guolao, also dated to the late Ming to early Qing dynasty, 16th-17th century, is in the collection of Princeton University Art Museum, object number y1966-46.

£800-1,200



125

LONGQUAN CELADON RELIEF-DECORATED DOUBLE-GOURD VASE

YUAN DYNASTY OR LATER

元或以後 龍泉青釉貼花葫蘆瓶

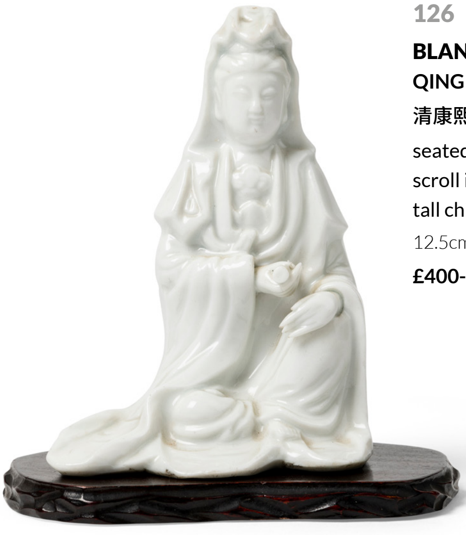
finely potted with a globular lower section rising to a narrow waist surmounted by a pear-form upper bulb and an upright splayed rim, both the lower and upper bulbs decorated in the round with a lively display of crisply moulded and slip relief decorated scrolling leafy stems issuing luxuriant flower blossoms and tender buds, covered overall with a lustrous, thick sea-green glaze stopping neatly at the foot, the foot rim burnt russet-orange in the firing, with a Japanese wood box

24cm high

£3,000-5,000

Provenance: Formerly in a Private Japanese collection, acquired in 2003

Note: There are few Longquan celadon relief-decorated double-gourd bottles of this type are known. Two illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. I, nos. 202 and 203, p. 222 (col. pl.), and pp. 287-8. One in the Hatakeyama Memorial Museum of Fine Art, Tokyo, is published in Hatakeyama Hisato, *Tsutaetai, bi no kioku*, Tokyo, 2011, pl. 32. See also a similar vase from the Dexingshuwu Collection, sold at Christie's Hong Kong, 30th October 1995, lot 679A and again in Sotheby's New York, 18th March 2008, lot 106; a vase of similar form but decorated with scroll of chrysanthemum on the lower bulb and the top with chrysanthemum heads, in the Datong Municipal Museum, Shanxi province, is illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], vol. 10, Shanghai, 2000, pl. 34.



126

BLANC-DE-CHINE FIGURE OF SEATED GUANYIN

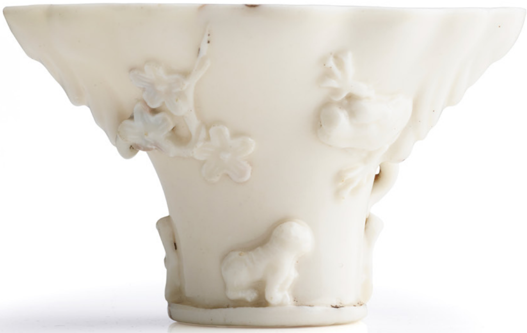
QING DYNASTY, KANGXI PERIOD

清康熙 德化白釉持卷觀音座像

seated in *lalitasana* royal ease pose, her bare foot just visible at the hem of her flowing robes, with a scroll in her right hand, lotus jewel around her neck and elongated ear lobes, her hair arranged in a tall chignon covered with a cowl, with a wooden stand

12.5cm high

£400-600



127

DEHUA LIBATION CUP

LATE MING TO QING DYNASTY, 17TH-18TH CENTURY

明末清初 德化白瓷雕鹿鶴龍虎紋角杯

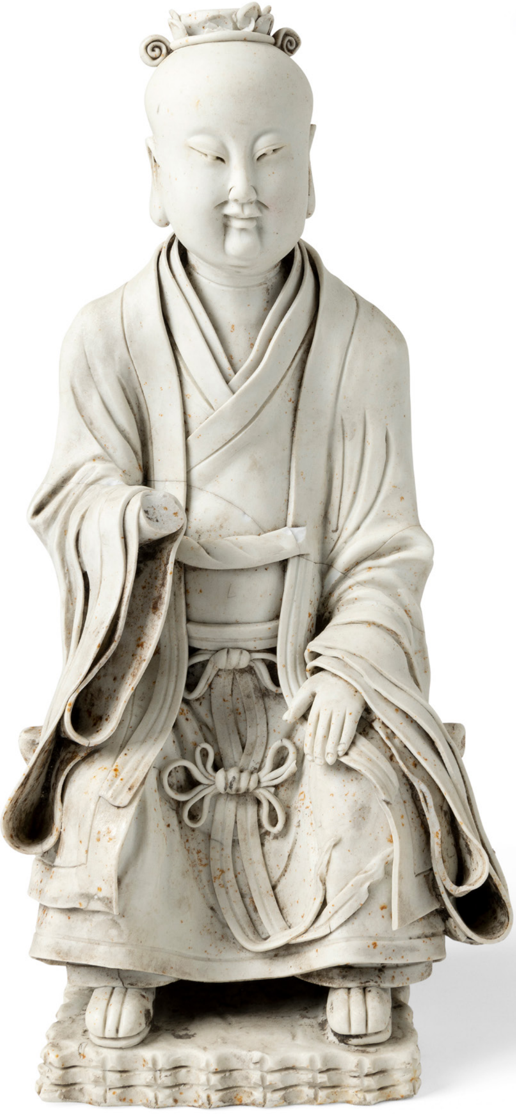
of rhinoceros horn form, moulded on one side with recumbent tiger underneath towering prunus and dragon on top, reverse with deer and crane, covered overall with a thick creamy white glaze with ivory tinge

6.3cm high

Provenance: Private Scottish collection, has been collecting Asian ceramics for over 25 years

Note: A similar pair of libation cups, dated to the late Ming dynasty, was sold at Sotheby's London, 22 Feb 2022, lot 92; a further comparable Dehua libation cup, similar in size and decoration, dated to the Qing Dynasty, 18th century, is in the British Museum, museum no. 1980,0728.647.

£300-500



128

CARVED PORCELAIN FIGURE OF A SEATED DAOIST IMMORTAL

MING DYNASTY

明 雕瓷道教仙人座像

shown seated on a rock podium, his left hand rested on the left thigh, whilst his right arm half raised in front of his chest, wearing layered long robes with natural flows and draperies, his head topped with a low lotus crown, his face in serene expression with well-defined features

28.5cm high

£1,500-2,000

129

BLANC-DE-CHINE FIGURE OF WENCHANG

QING DYNASTY, 18TH-19TH CENTURY

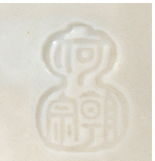
清 何朝宗款 德化白瓷文昌帝君座像

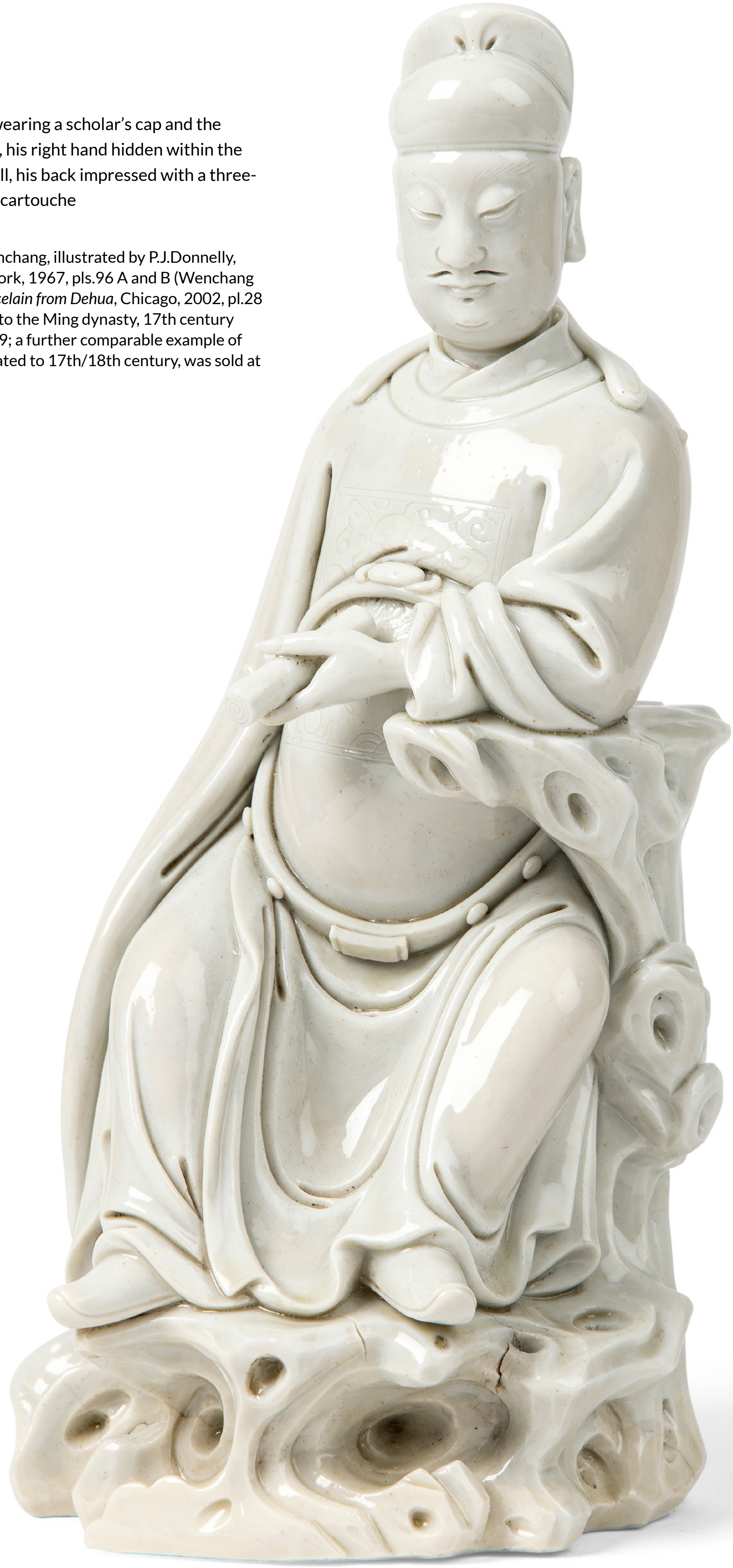
the God of Literature modelled seated on a rock wearing a scholar's cap and the face with indentations for a moustache and beard, his right hand hidden within the long-sleeved robe and the left hand holding a scroll, his back impressed with a three-character 'He Chao Zong' mark in a double-gourd cartouche

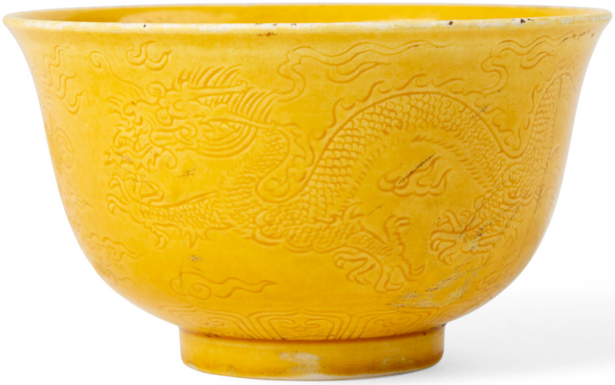
23cm high

Note: Compare similar blanc-de-Chine figures of Wenchang, illustrated by P.J.Donnelly, *Blanc De Chine: The Porcelain of Têhua in Fukien*, New York, 1967, pls.96 A and B (Wenchang with Guixing); R.Kerr and J.Ayers, *Blanc De Chine: Porcelain from Dehua*, Chicago, 2002, pl.28 (Wenchang and Zhuyi); a much larger example dated to the Ming dynasty, 17th century was sold at Christie's New York, 17 Sep 2010, lot 1389; a further comparable example of Wenchang accompanied by a small smiling acolyte, dated to 17th/18th century, was sold at Bonhams London, 17 May 2012, lot 2

£3,000-4,000







130

YELLOW-GLAZED 'DRAGON' CUP

KANGXI MARK BUT LATER

康熙款 黃釉暗刻雙龍趕珠小杯

the exterior incised with two five-clawed dragons chasing flaming pearls, covered overall with a yellow glaze, the base inscribed with a six-character Kangxi mark in underglaze blue

8.6cm diameter

£400-600

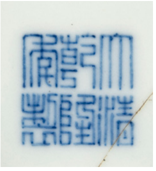
131

BLUE-GLAZED BOTTLE VASE

QIANLONG MARK

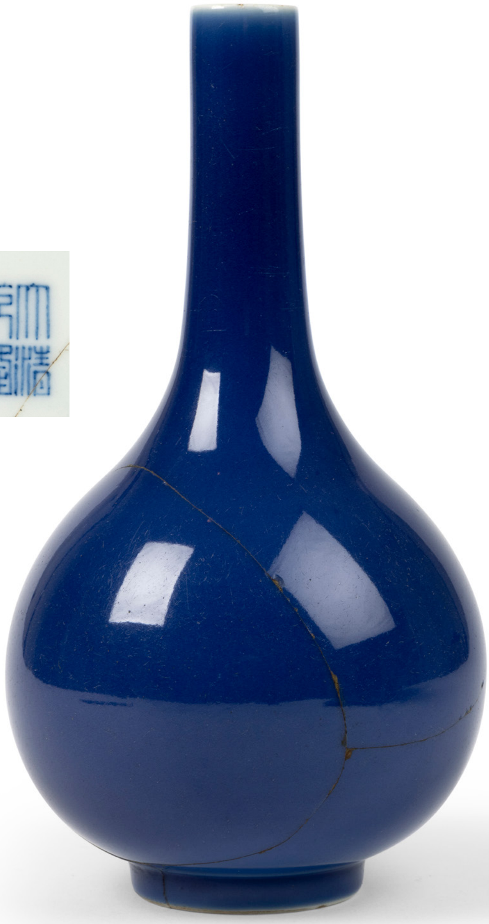
乾隆款 藍釉瓶

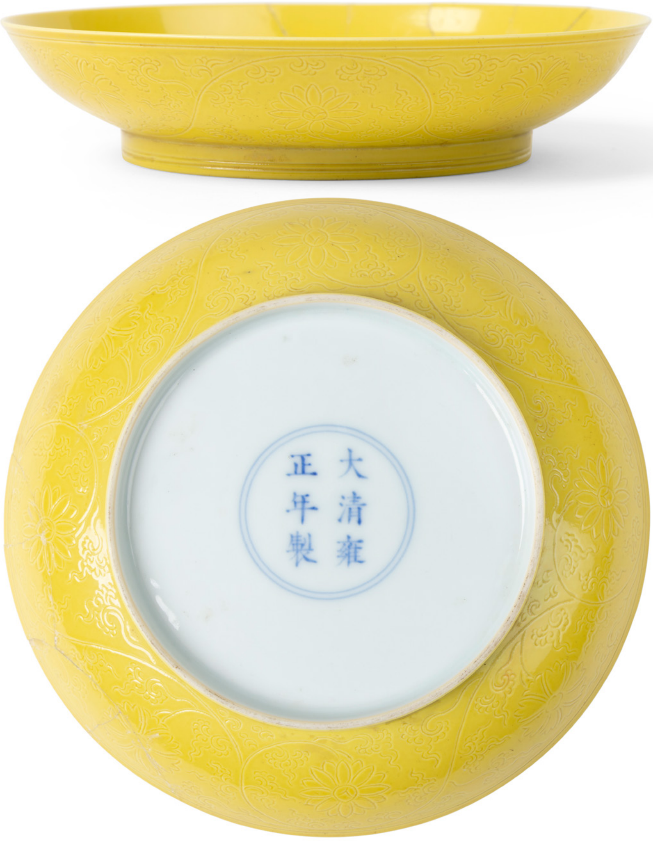
the bulbous body surmounted an elegant long neck, the exterior covered with a dark blue glaze, the base inscribed with a six-character Qianlong mark in underglaze blue on a white ground



19.5cm high

£300-500





132

YELLOW-GLAZED INCISED 'FLOWER' DISH

QING DYNASTY, YONGZHENG MARK AND POSSIBLY OF THE PERIOD

清 雍正款或到代 檸檬黃釉暗刻纏枝花卉紋盤

the rounded sides incised on the exterior with flower scroll bearing eight large blossoms, both the interior and exterior covered in a bright yellow glaze, the base inscribed with a six-character Yongzheng mark in double circle in underglaze blue

15.7cm diameter

Provenance: Formerly in a private English collection

Note: A very similar Yongzheng-marked Imperial-yellow-glazed dish, of similar size to the present example, was sold at Christie's New York, 13 Sep 2019, lot 1125

£300-500

133

BLUE-GLAZED VASE

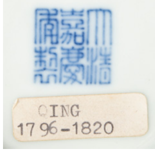
QING DYNASTY, JIAQING MARK, 19TH CENTURY

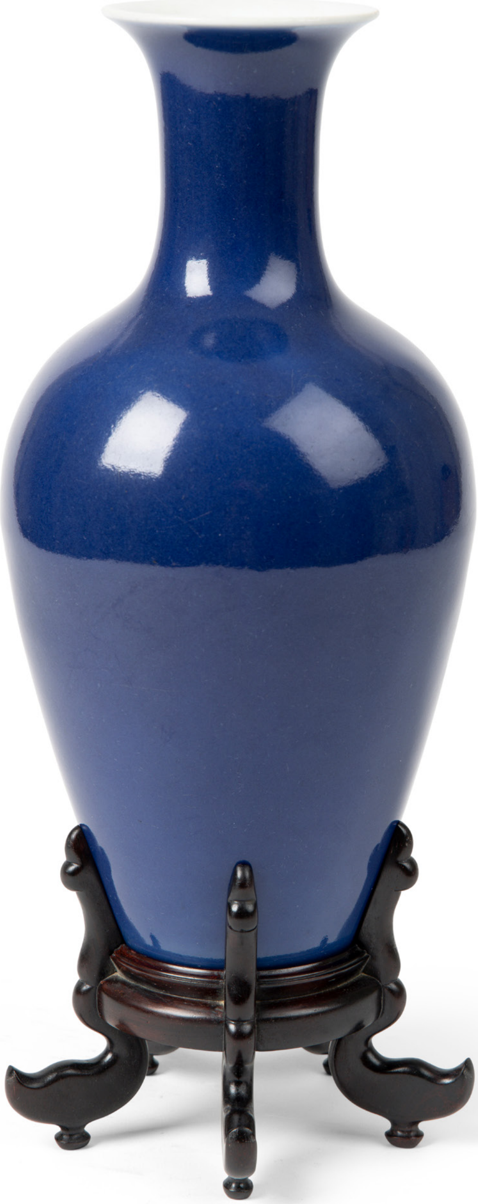
清 嘉慶款 藍釉瓶 帶木座

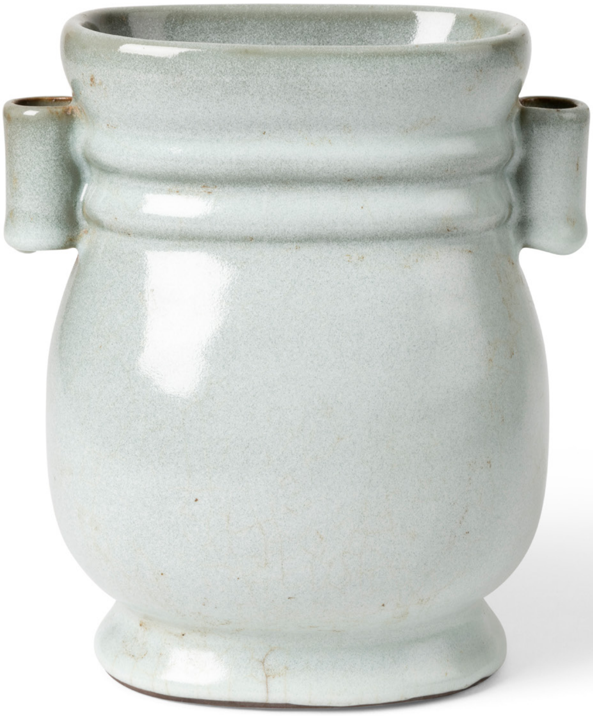
the spindle shaped body with wide shoulders and waisted neck, terminating to an everted rim, the exterior covered in a dark blue glaze, the interior and the base glazed in white, the base inscribed with a six-character Jiaqing mark in underglaze blue

26.8cm high

£3,000-5,000







134

GUAN-TYPE HU-FORM VASE

QING DYNASTY, 18TH-19TH CENTURY

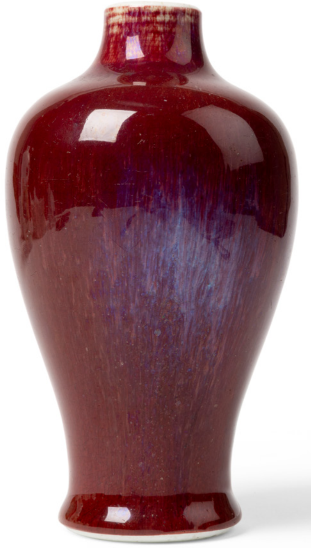
清 仿官釉貫耳壺

of oval shape, the waisted neck with two raised bands and flanked by a pair of lug handles, covered overall with a thick glaze of pale bluish-grey colour suffused with very subtle craquelure near the foot

19cm high

Note: For a similar squatted green-glazed *Hu*-form vase, also with two bands on the waisted neck, dated to the Ming dynasty and with Qianlong Emperor's inscriptions on the base, is in the collection of The Palace Museum Taipei, museum no. 故瓷9573

£1,500-2,000



135

FLAMBÉ-GLAZED MEIPING VASE

QING DYNASTY, 18TH-19TH CENTURY

清 窯變釉小梅瓶

the high shouldered baluster body rising from a spreading foot to a waisted neck and terminating to a flared rim, covered overall with an uneven red glaze suffused with lavender and blue streaks, the glaze thinning on the mouth revealing a yellowish-brown coloured body, the thick glaze pooling and forming the foot, the base with an ivory white glaze with some grits, the foot ring unglazed revealing the fine porcelain body

16.5cm high

Provenance: Private English collection, Peak District

£1,000-1,500

136

GUAN-TYPE CELADON LONG NECK VASE

QING DYNASTY, 18TH-19TH CENTURY

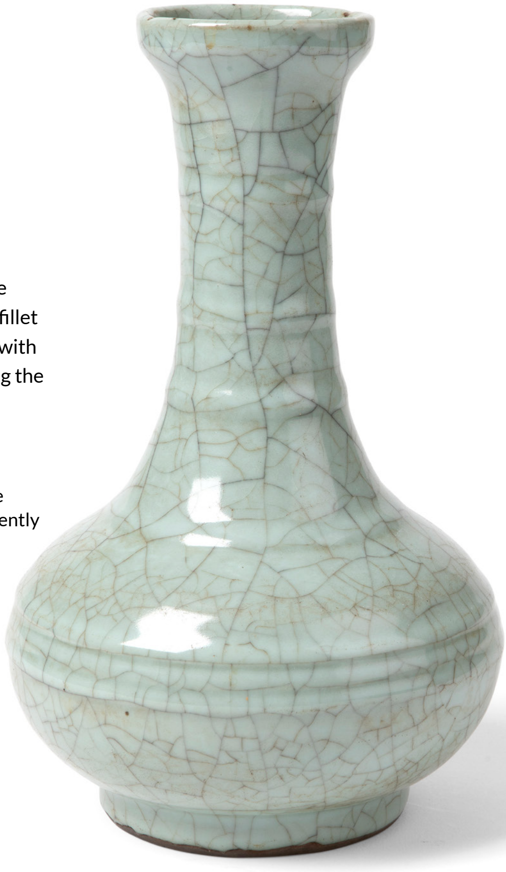
清 仿官釉青瓷七弦紋長頸瓶

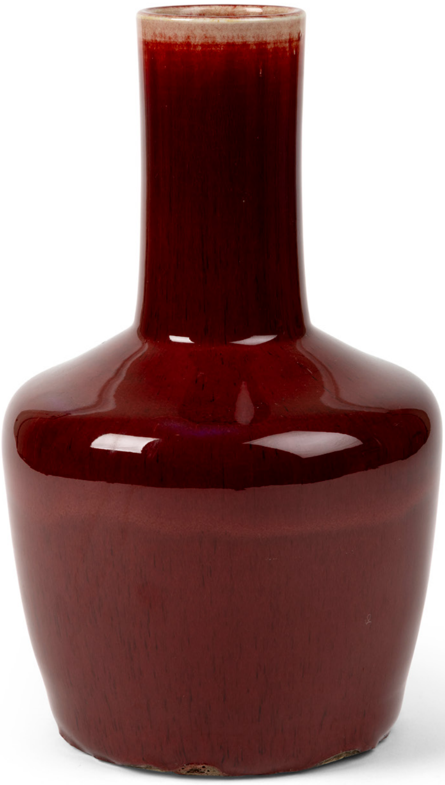
the compressed globular body rising from a short recessed foot to a smooth shoulder and surmounted by a tall tapering neck terminating to a straight mouth rim, both the body and the neck exquisitely potted with three raised horizontal ribs, and a faintly discernible protruding fillet encircling the base of the neck, covered overall with a lustrous bluish-celadon glaze suffused with a network of luminous golden-beige crackles, leaving only the foot ring unglazed and revealing the dark brown body

25.5cm high

Note: a comparable Qing dynasty celadon-glazed vase imitating a Guan-ware prototype from the Southern Song dynasty, similar in raised horizontal ribs and shape to the current example, was in the collection of the Qing Court collection with a Qianlong imperial poem inscribed to its base, and currently is in the collection of the National Palace Museum, Taipei, museum number *Gu Ci* 故瓷14085.

£800-1,200





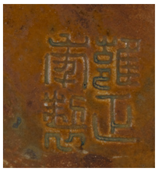
137

RED-GLAZED VASE

YONGZHENG MARK

雍正款 紅釉瓶

sturdily potted from a recessed foot rising to a wide shoulder and topped with cylindrical long neck, applied overall with a thick red glaze on the mouth rim, the vase covered in a brown glaze



31cm high

£700-900

138

LARGE FLAMBÉ-GLAZED HEXAGONAL VASE

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

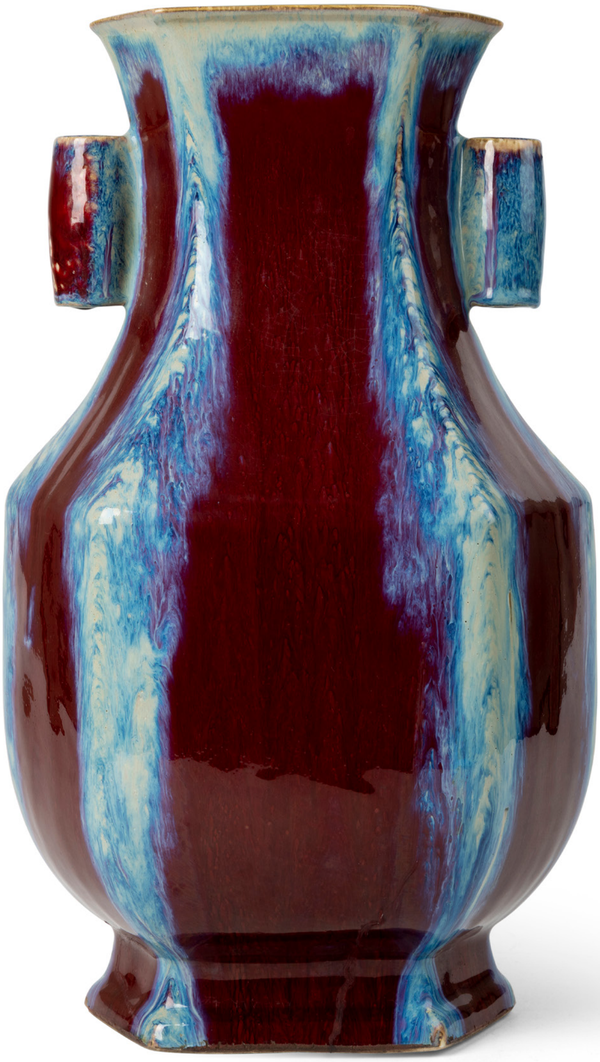
清 乾隆款 窯變釉六方貫耳大瓶

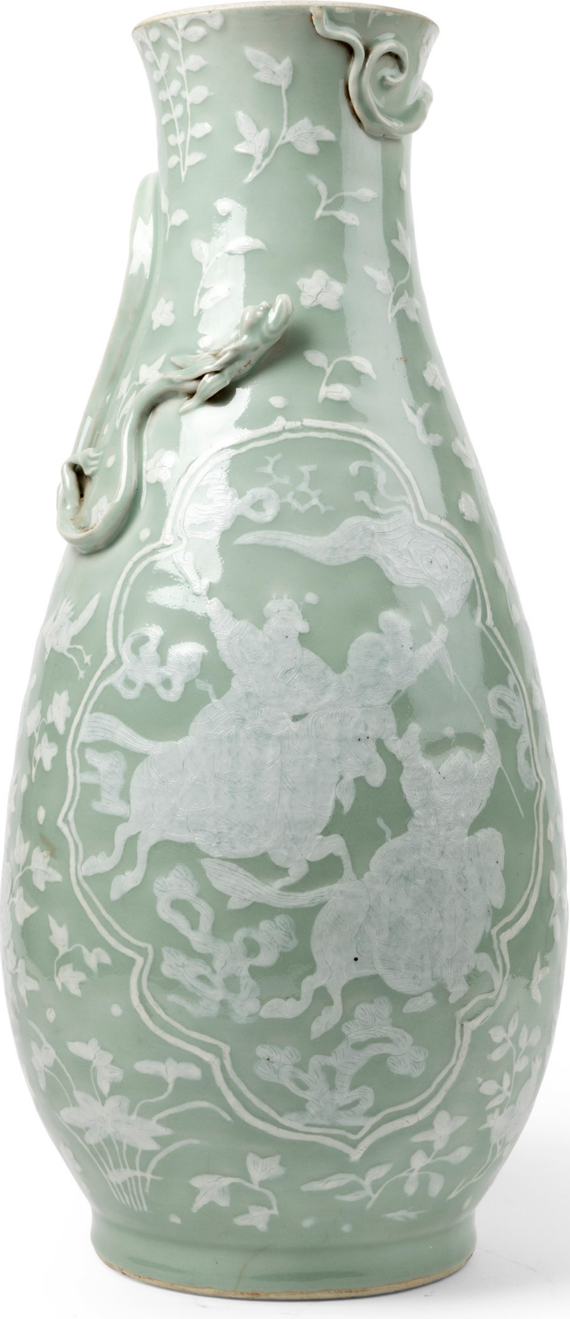
the six-sided vessel rising from a flared foot to a wide belly to a waisted neck, the neck flanked by a pair of tubular lug handles, covered overall in a claret coloured glaze with a milky lavender glaze streaking the neck and along the six corners, the base inscribed with a six-character Qianlong mark beneath a brown glaze

43.5cm high

Note: A comparable vase of similar shape, glaze and size was sold at Christie's Paris, 12 Jun 2019, lot 122

£1,000-1,500





139

LARGE CELADON-GLAZED WHITE-SLIP DECORATED 'CAVALRY' VASE

QING DYNASTY, 18TH-19TH CENTURY

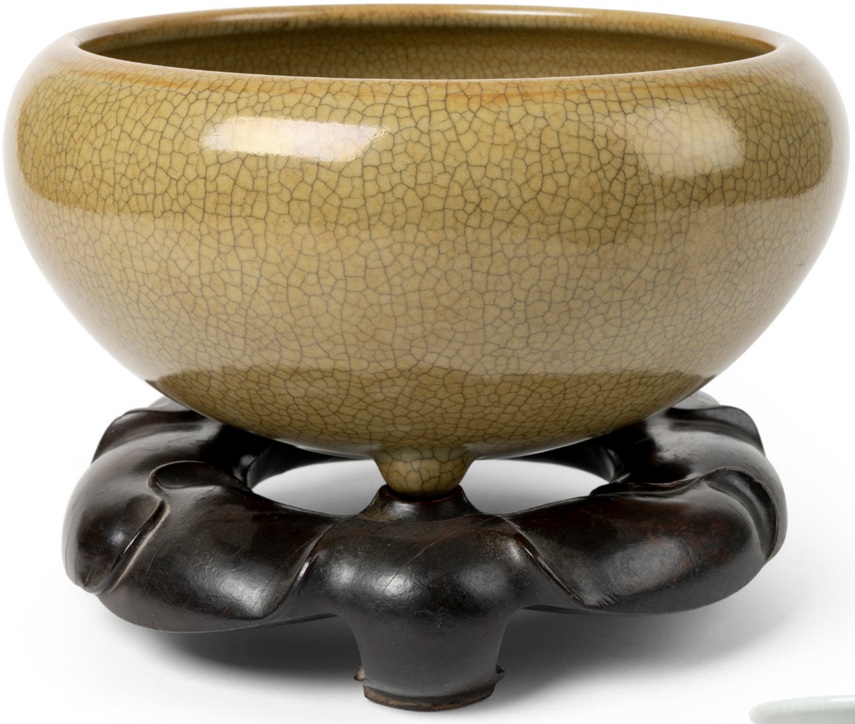
清 粉青釉堆白開光騎兵圖堆塑龍紋大瓶

the pear-shaped body rising to a waisted neck with a slightly flared mouth, supported on a slightly splayed foot, the body decorated in a white slip with incised details of battling cavalries in two foliated cartouches, further with a moulded sinuous dragon spiralling around the neck between various flowers and small birds in flight, all reserved on a celadon ground

57.5cm high

Provenance: Private London collection

£600-800



140

LARGE GE-TYPE CRACKLE-GLAZED TRIPOD CENSER

QING DYNASTY, YONGZHENG PERIOD

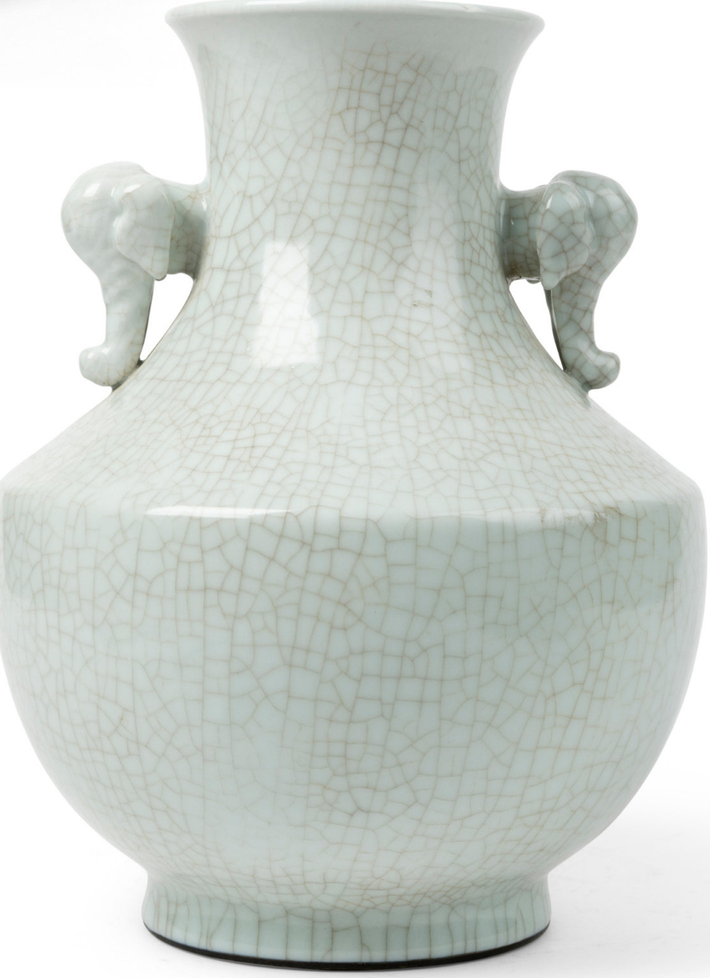
清雍正 仿哥釉圓形大三足爐

heavily potted with bombé sides rising to an inverted rim and supported on tripod knobbed feet, the body covered overall with a soft creamy-brownish glaze suffused with a fine russet crackle, leaving only the base unglazed, revealing the buff body, with fitted wooden base

27cm wide

Provenance: Private English collection, Surrey

£2,000-3,000



141

GE-TYPE CRACKLE-GLAZED VASE WITH ELEPHANT HANDLES

19TH-20TH CENTURY

十九至二十世紀 仿哥釉象耳尊

the bulbous body supported on a short splayed foot, the angled shoulder tapering to a waisted neck flanked by two elephant-headed handles, covered overall with a soft creamy-greyish glaze suffused with a fine russet crackle, save for the foot rim to expose the dark-grey body, the centre of the base drilled through

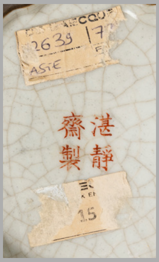
28.5cm high

£300-500

142

GE-TYPE CRACKLE-GLAZED OCTOGONAL POT

ZHAN JING ZHAI ZHI MARK,
POSSIBLY OF QING DYNASTY, DAOGUANG PERIOD
或為道光 湛靜齋製款 哥釉八方花口洗



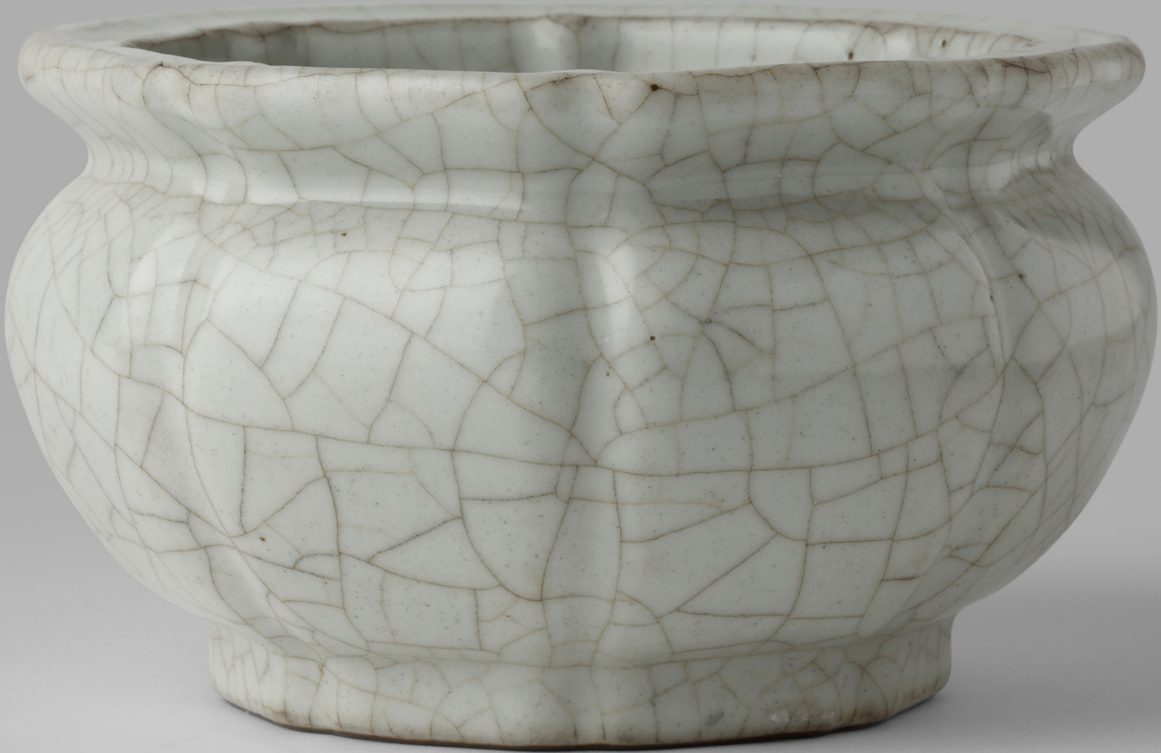
finely potted and modelled with the squatted bulbous body supported on a short foot, rising to steep bracket-lobed sides with waisted neck, terminating to a slightly everted rim, covered overall in a grey glaze with a web of fine 'iron-wire' crackles, leaving only the foot ring unglazed and covered in dark brown paint, the base inscribed with a four-character 'Zhan Jing Zhai Zhi (Made by Zhanjing Zhai)' in iron-red

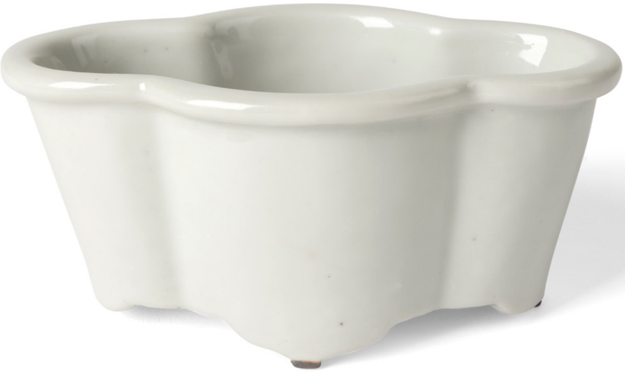
17.5cm wide

Provenance: Formerly in a private French collection

Note: 'Zhanjingzhai' was built by Emperor Daoguang for Empress Xiaoquancheng in Yuanmingyuan. It is located in the west of "Shende Hall" and was built at the same time as Shende Hall.

£5,000-7,000



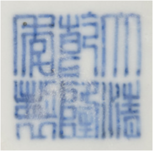


143

GUAN-TYPE GLAZED LOBED BRUSH WASHER

QIANLONG MARK BUT LATER

乾隆款 仿官釉海棠形筆洗



supported on four *ruyi*-headed short feet, the gradually splayed sides terminating into a lipped rim, covered overall in a thick creamy glaze with greyish tinge, leaving only the tip of the feet unglazed and revealing the dark bronze 'iron' body

14cm wide

Provenance: Private English collection, Surrey

£600-800

144

CELADON-GLAZED IMITATAION 'BAMBOO' BRUSH WASHER

QIANLONG MARK

乾隆款 青釉仿竹節筆洗

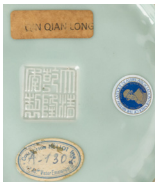
in the form of naturalistic bamboo section, covered overall with a pale celadon glaze leaving only the foot ring unglazed, the base with a six-character Qianlong mark

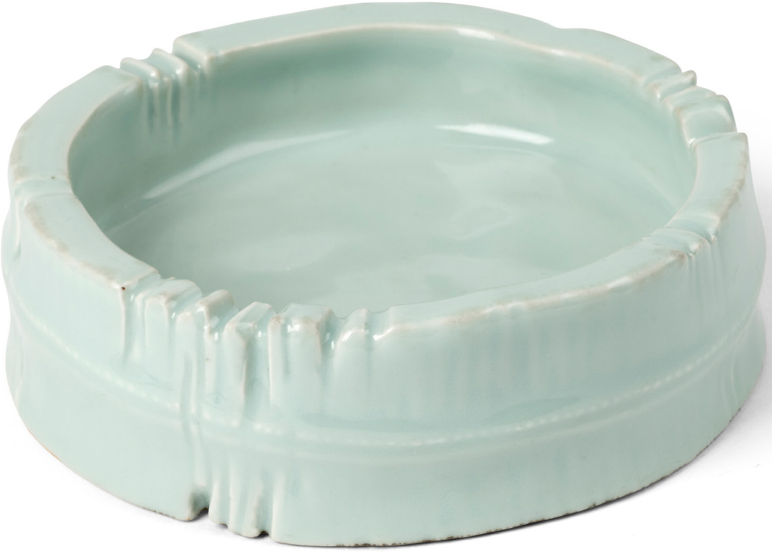
15.2cm wide

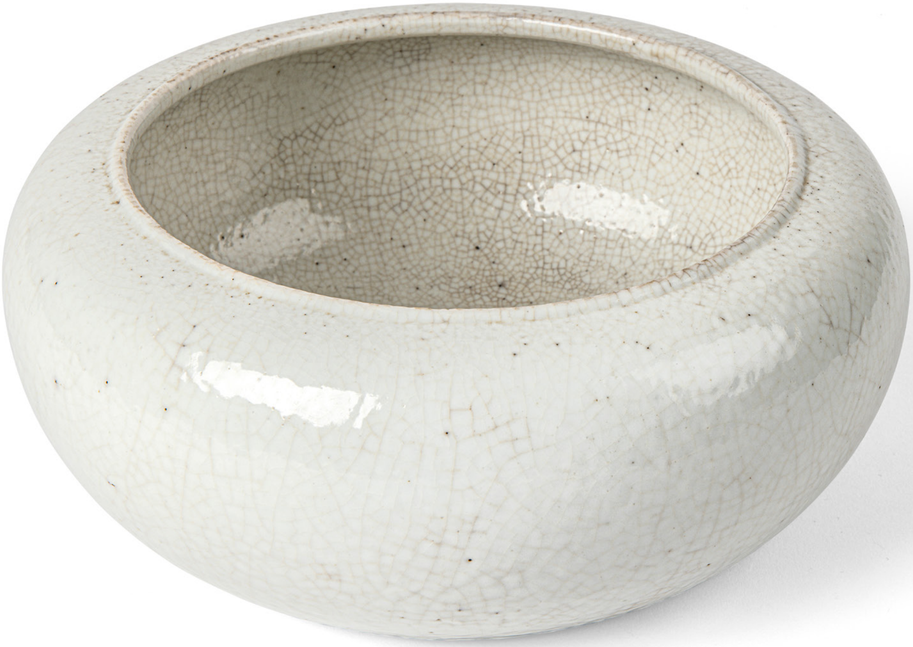
Provenance: Formerly in private UK collection

Note: The base with two stickers: 'Member of The British Antique Dealers Association' and 'Collection Heliot, A-130'

£3,000-5,000







145

GE-TYPE CRACKLE-GLAZED POT

QING DYNASTY, 18TH-19TH CENTURY

清 哥釉缽

the squatted globular body terminating into a lipped rim, covered overall save for the foot ring in thick creamy glaze with a network of black and faint russet crackles

26cm wide

£600-800

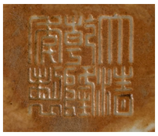
146

FLAMBÉ-GLAZED JAR

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

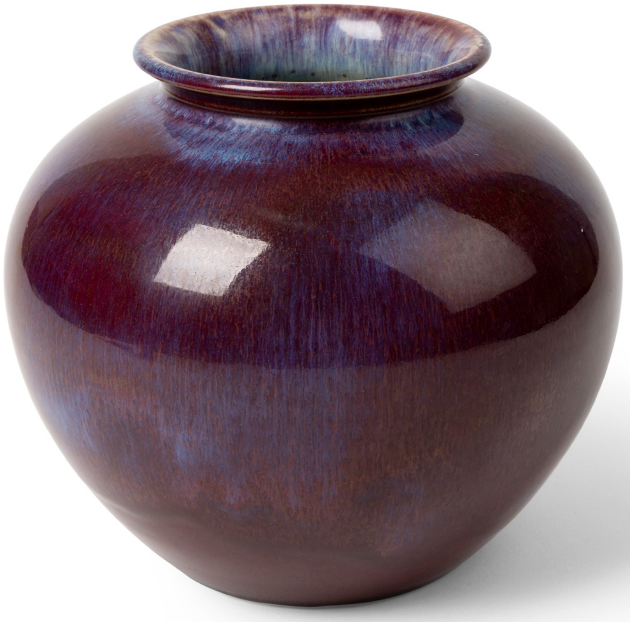
清 乾隆款 窯變釉罐

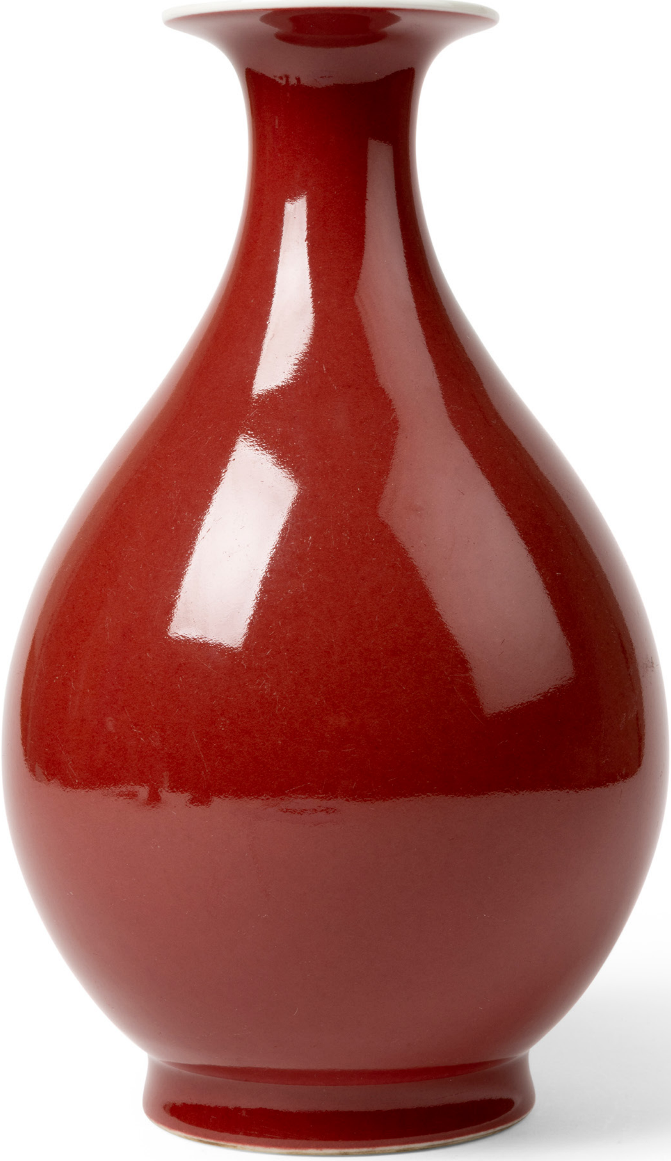
the bulbous body rising to wide shoulders and waisted neck, terminating to a flared rim, covered overall with an uneven red glaze suffused with lavender and blue streaks, the glaze thinning on the mouth revealing a yellowish-brown coloured body, the thick glaze pooling and forming the foot, the base incised with a six-character Qianlong mark and covered with an ivory crackled glaze over brown paint, the foot ring unglazed revealing the fine porcelain body



21cm wide

£1,000-1,500





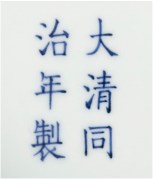
147

RED-GLAZED ‘YUHUCHUAN’ VASE

TONGZHI MARK, 19TH-20TH CENTURY

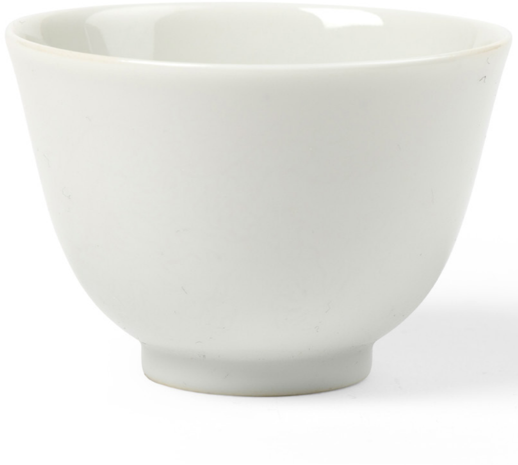
十九至二十世紀 同治款 紅釉玉壺春瓶

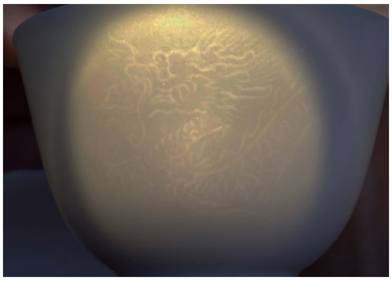
the bulbous sides raised from a slightly everted foot to a waisted neck and flared rim, covered to the exterior with a pale red glaze stopped neatly on the foot, the base inscribed with a six-character Tongzhi mark in underglaze blue



30cm high

£400-600





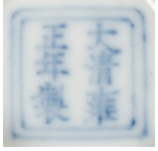
148

WHITE-GLAZED 'ANHUA' WINE CUP

QING DYNASTY,
YONGZHENG MARK, 18TH CENTURY

清 雍正款 白釉暗花五爪龍紋小酒杯

the delicately potted cup with deep sides rising from a narrow straight foot to a slightly everted rim, the sides exquisitely incised with two five-clawed dragons, the base inscribed with a six-character Yongzheng mark in underglaze blue in double square



6.2cm wide

£800-1,200

149

CELADON-GLAZED GLOBULAR WATER POT, *PINGGUOZUN*

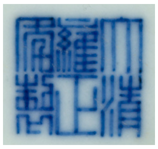
YONGZHENG MARK

雍正款 青釉蘋果尊 帶木座

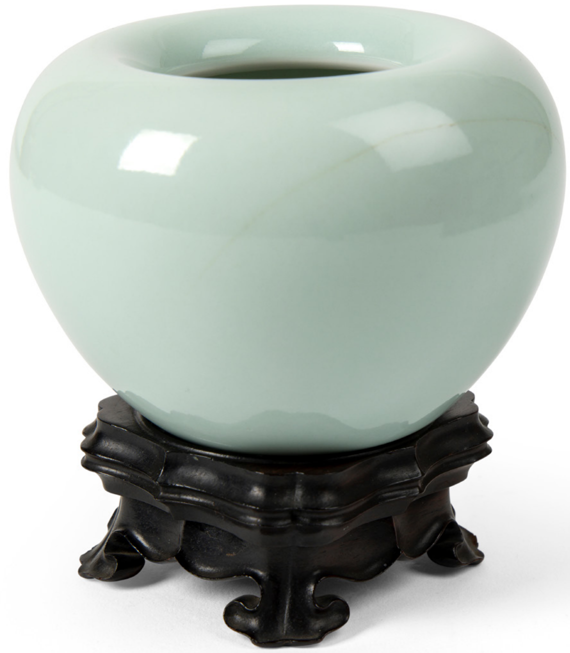
the globular body raised from the sunken base, tapering toward the wide shoulders and curving inward to the rounded interior of the neck, covered overall with a pale blueish-green glaze leaving only the foot ring unglazed, the base inscribed with a six-character Yongzheng mark in underglazed blue, with a fitted wooden stand

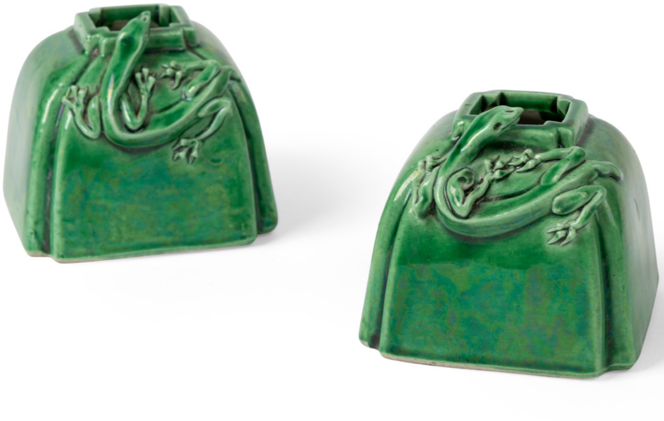
10 wide

Note: Compare with a related waterpot, similar in size but with a Qianlong mark, which was sold at Christie's New York on 18-19 September 2014, lot 904



£1,000-1,500





150

PAIR OF GREEN-GLAZED 'CHI-DRAGON' WATER POTS

DAOGUANG MARK AND POSSIBLY OF THE PERIOD

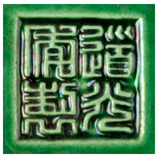
道光款或到代 綠釉螭龍紋方形水盛一對

each of square 'beehive' form with an applied *chi*-dragon in high relief at the mouth rim, the base carved with a four-character Daoguang mark in a square, covered overall in a bright green glaze leaving the foot ring unglazed (2)

6.3cm wide each

Provenance: Private collection, Cambridge; acquired from Bonhams London, 5 November 2018, lot 146

£400-600



151

PAIR OF SKY-BLUE-GLAZED CUPS

QING DYNASTY, YONGZHENG MARK, 18TH CENTURY

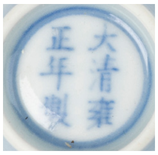
清 雍正款 天藍釉小杯 (一對)

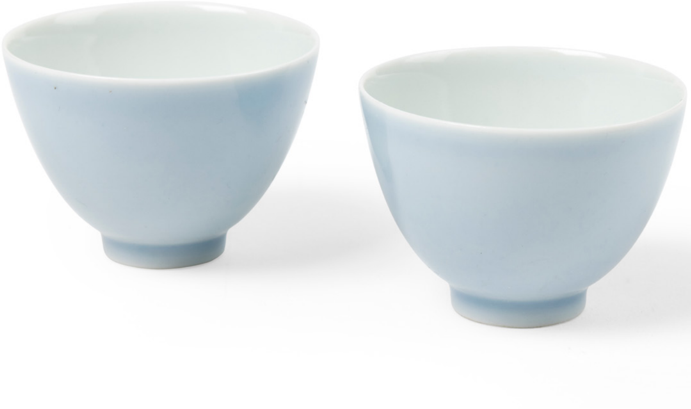
each delicately thrown with translucent sides of deep conical shape resting on a straight foot, covered on the exterior with a vibrant light-blue enamel, the interior and base left white, the base further inscribed in underglaze blue with a six-character Yongzheng mark within double circle (2)

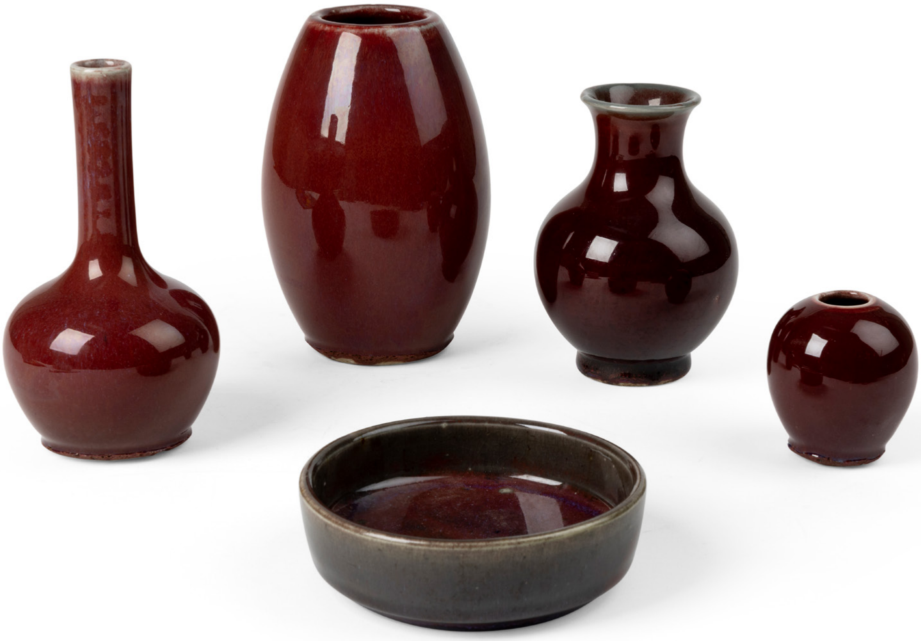
5.2cm diameter each

Provenance: Formerly in a private Swedish collection

£1,500-2,000







152

GROUP OF FIVE RED-GLAZED VESSELS

19TH-20TH CENTURY

十九至二十世紀 各式紅釉器 (共五件)

comprising: a small bottle vase, a spindle shaped vase, a *hu*-form vase, the bulbous jar, and a circular saucer with straight sides (5)

largest: 16.5cm high

£600-800

153

TWO GREEN-GLAZED VESSELS

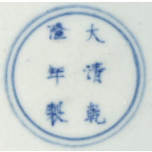
乾隆款 綠釉太白尊 及 郎窯綠釉瓶 (共兩件)

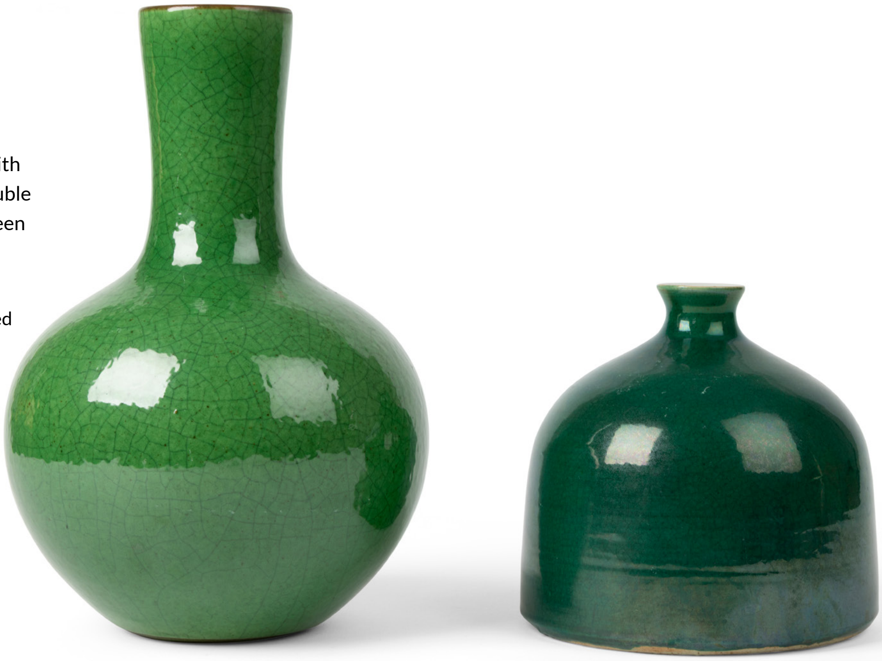
one beehive-form water pot *taibaijun* with the exterior covered in dark green glaze, the base with a six-character apocryphal Qianlong mark in double circle; the other bottle vase covered in a pale green crackled glaze (2)

heights: 13.2cm and 24cm

Provenance: Private collection, Cambridge; acquired from Bonhams London, 5 November 2018, lot 146

£300-500



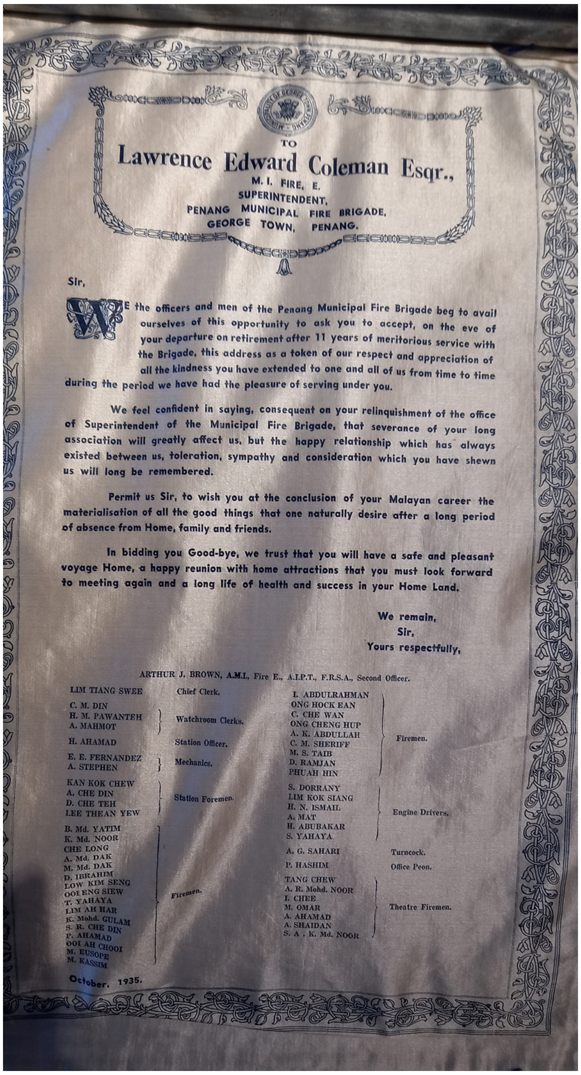


A PRIVATE SCOTTISH COLLECTION (LOTS 154-158)

Private Scottish collection, acquired by Lawrence Edward Coleman O.B.E., thence by descent.

Lawrence Edward Coleman, awarded O.B.E on 1st January 1943 for his service to the Fire Brigade, was the Great Uncle of the current owner. He was a senior fire officer stationed in Penang, Malaysia during the 1920s/30s and returned to Britain pre-1939 and brought the collection back then.

The vendor of this collection has provided a document issued by Penang Municipal Fire Brigade, George Town, Penang, to Lawrence Edward Coleman Esqr. for his "departure on retirement after 11 years of meritorious service with the Brigade", illustrated below.



TO
Lawrence Edward Coleman Esqr.,
M. I. FIRE, E.
SUPERINTENDENT,
PENANG MUNICIPAL FIRE BRIGADE,
GEORGE TOWN, PENANG.

Sir,

WE the officers and men of the Penang Municipal Fire Brigade beg to avail ourselves of this opportunity to ask you to accept, on the eve of your departure on retirement after 11 years of meritorious service with the Brigade, this address as a token of our respect and appreciation of all the kindness you have extended to one and all of us from time to time during the period we have had the pleasure of serving under you.

We feel confident in saying, consequent on your relinquishment of the office of Superintendent of the Municipal Fire Brigade, that severance of your long association will greatly affect us, but the happy relationship which has always existed between us, toleration, sympathy and consideration which you have shewn us will long be remembered.

Permit us Sir, to wish you at the conclusion of your Malayan career the materialisation of all the good things that one naturally desire after a long period of absence from Home, family and friends.

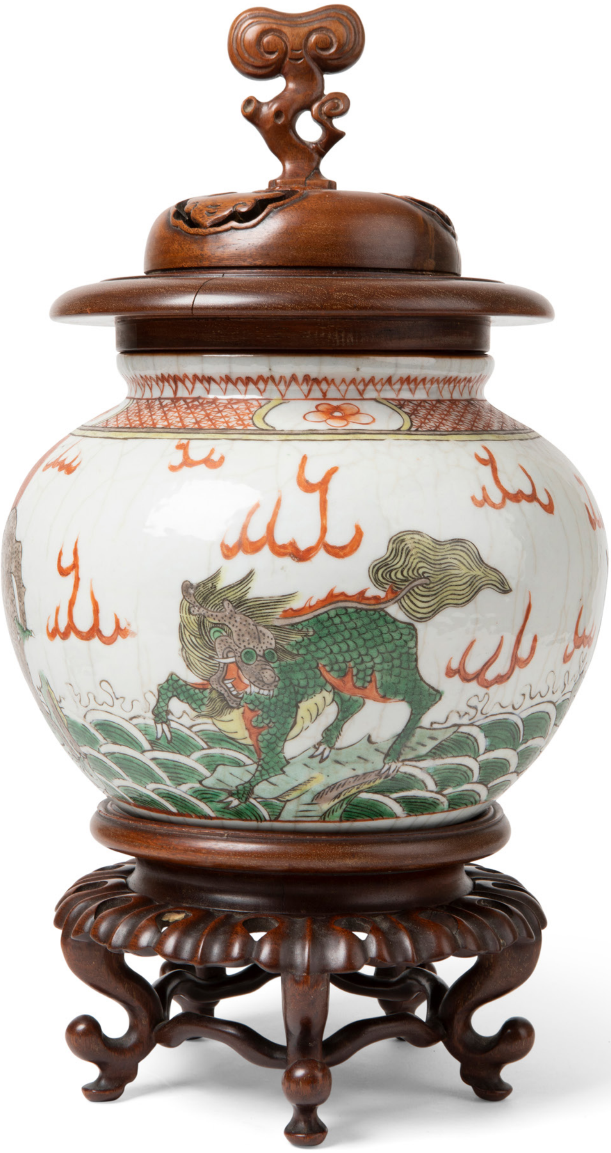
In bidding you Good-bye, we trust that you will have a safe and pleasant voyage Home, a happy reunion with home attractions that you must look forward to meeting again and a long life of health and success in your Home Land.

We remain,
Sir,
Yours respectfully,

ARTHUR J. BROWN, A.M.I., Fire E., A.I.P.T., F.R.S.A., Second Officer.

LIM TIANG SWEE	Chief Clerk.
C. M. DIN H. M. PAWANTEH A. MAHMOT	Watchroom Clerks.
H. AHAMAD	Station Officer.
E. E. FERNANDEZ A. STEPHEN	Mechanics.
KAN KOK CHEW A. CHE DIN D. CHE TEH LEE THEAN YEW	Station Foremen.
B. Md. YATIM K. Md. NOOR CHE LONG A. Md. DAK M. Md. DAK D. IBRAHIM LOW KIM SENG OOI ENG SIEW T. YAHAYA LIM AH HAR K. Mohd. GULAM S. R. CHE DIN P. AHAMAD OOI AH CHOOI M. EUSOPE M. KASSIM	Firemen.
I. ABDULRAHMAN ONG HOCK EAN C. CHE WAN ONG CHENG HUP A. K. ABDULLAH C. M. SHERIFF M. S. TAIB D. RAMJAN PHUAH HIN	Firemen.
S. DORRANY LIM KOK SIANG H. N. ISMAIL A. MAT H. ABUBAKAR S. YAHAYA	Engine Drivers.
A. G. SAHARI	Turncock.
P. HASHIM	Office Peon.
TANG CHEW A. R. Mohd. NOOR I. CHEE M. OMAR A. AHAMAD A. SHAIDAN S. A . K. Md. NOOR	Theatre Firemen.

October. 1935.



154

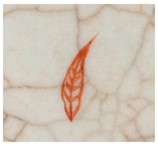
GE-TYPE CRACKLE-GLAZED GROUND FAMILLE VERTE 'SEA MONSTERS' JAR

QING DYNASTY, 19TH CENTURY

清 仿哥釉地綠彩海獸紋罐

the sturdily-potted globular body painted with four different sea monsters amidst swirling waves, all against a *ge*-type crackle-glazed ground suffused with a network of faint russet crackles, the base inscribed with a leaf mark in iron-red, with a fitted wooden stand and cover

25cm diameter



Provenance: Private Scottish collection, acquired by Lawrence Edward Coleman O.B.E., thence by descent.

£300-500

155

BLUE AND WHITE TRIPOD ‘DRUNKEN SCHOLAR’ INCENSE BURNER, TONGLU
MING DYNASTY, CHONGZHEN PERIOD

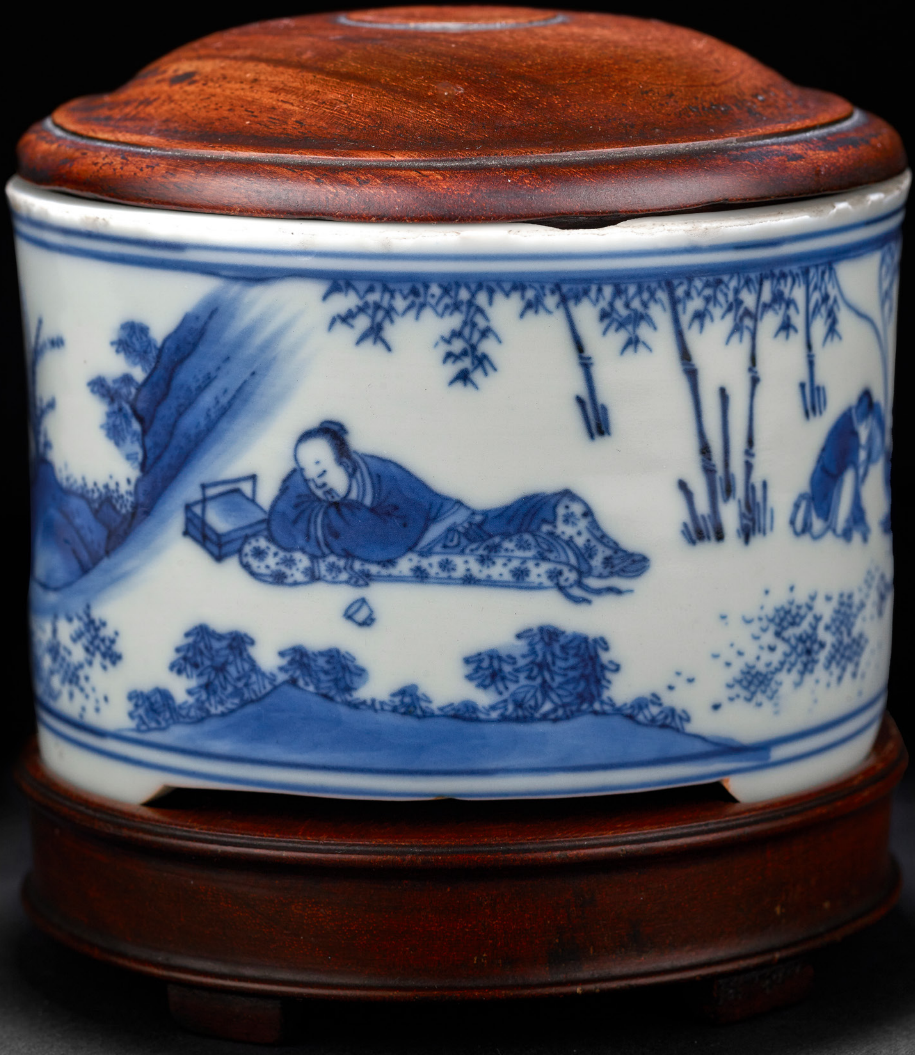
明崇禎 青花高士醉酒三足筒爐

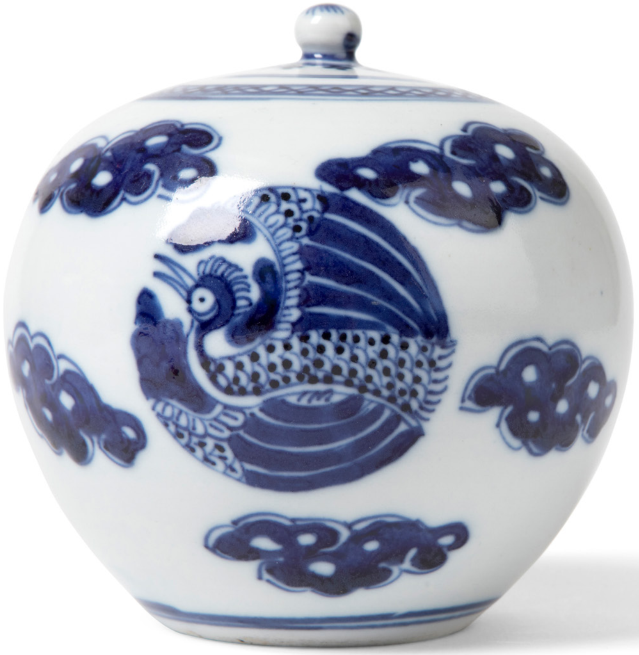
the straight sides finely painted with a drunken scholar reclining and napping on a cloth mat with an overthrown cup aside, together with an attendant fanning a wine ewer on the stove, all within a bamboo grove amidst the clouds, with a fitted wooden stand and bespoke cover

10.1cm diameter

Provenance: Private Scottish collection, acquired by Lawrence Edward Coleman O.B.E., thence by descent.

£1,500-2,000





156

BLUE AND WHITE 'CRANE' LIDDED JAR

QING DYNASTY, 19TH CENTURY

清 青花團鶴紋蓋罐

the globular body painted with a crane in roundel amidst five *ruyi*-head clouds, the reverse painted with two small birds in flight, the slightly domed cover surmounted with a round finial

10.8cm high

Provenance: Private Scottish collection, acquired by Lawrence Edward Coleman O.B.E., thence by descent.

£300-500

157

BLUE AND WHITE 'BIRD AND FLOWER' VASE

QING DYNASTY, KANGXI PERIOD

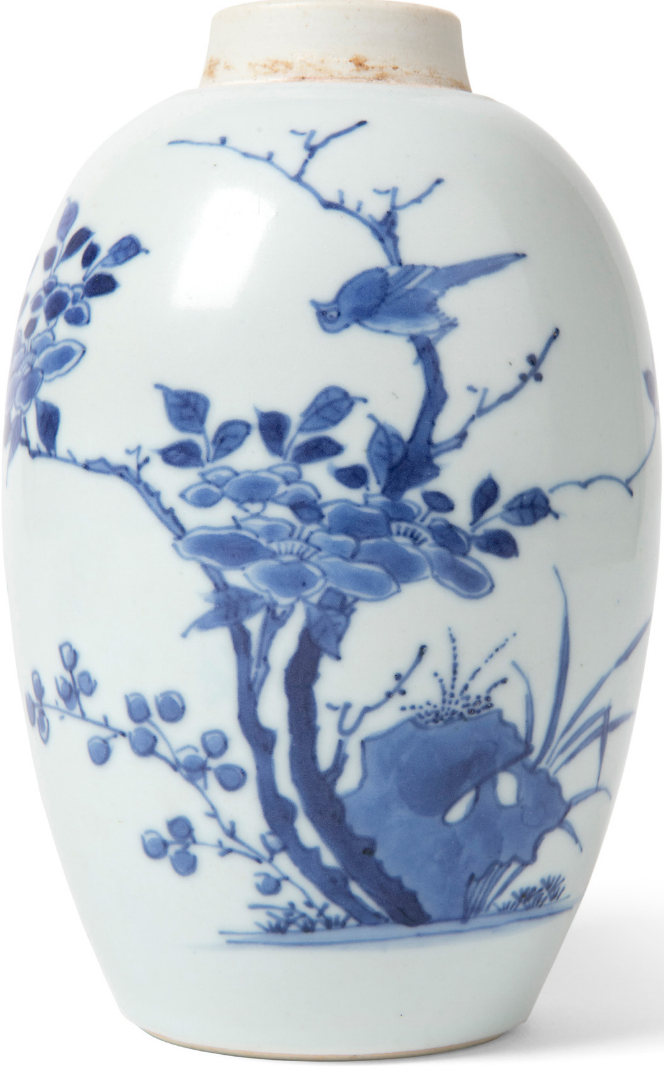
清康熙 青花花鳥紋瓶

the ovoid body surmounted with a short taper mouth rim, the exterior painted with various birds in flight or perching on a blossoming tree, the base unglazed and revealing the fine porcelain body

15.9cm high

Provenance: Private Scottish collection, acquired by Lawrence Edward Coleman O.B.E., thence by descent.

£300-500



158

PAIR OF BLUE AND WHITE ‘FLOWER’ BOWLS

QING DYNASTY, KANGXI MARK AND OF THE PERIOD

清康熙款及年代 青花四瓣花卉紋碗（共兩件）

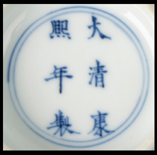
each finely potted, the exterior decorated in vibrant tones of cobalt blue with a frieze of leafy meander bearing four blossoming flowers above a petal-lappet band, the interior further adorned with a single flower bloom within a central roundel, the base inscribed with a six-character Kangxi mark within a double circle (2)

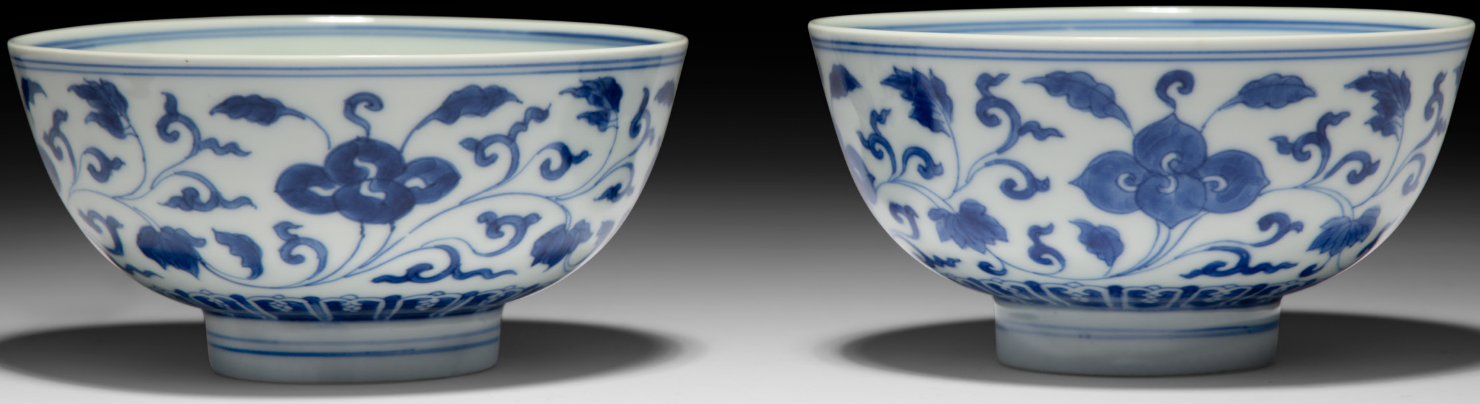
diameters: 13.1cm and 12.9cm

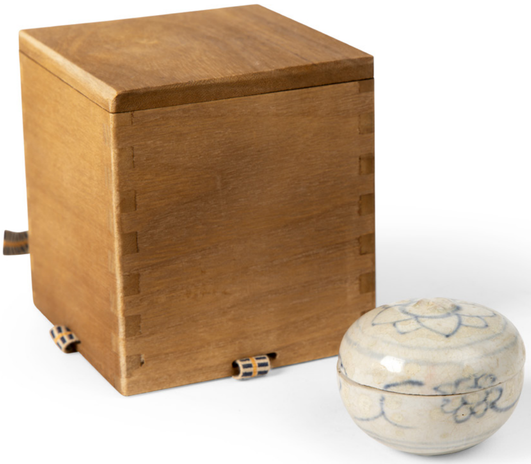
Provenance: Private Scottish collection, acquired by Lawrence Edward Coleman O.B.E., thence by descent.

Note: some Kangxi mark and period blue and white bowls, comparable in the shape of the body and the arrangement of the scrolling flowers but in lotus motif, are in the collection of the National Palace Museum, Taipei, nos. Zhong Ci 中瓷951/2205; a further comparable bowl was sold at Christie’s New York, 23 Mar 2018, lot 786

£3,000-5,000







159

SMALL BLUE AND WHITE BOX AND COVER

YUAN DYNASTY

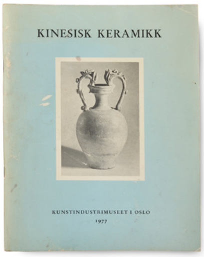
元 青花花卉紋圓蓋盒 帶木盒

of circular form, the domed cover painted with a blossoming lotus with double circle, the sides of the box and cover freely painted with continuous flower heads in scrolling tendrils, with a *tomobako* wooden box

7.8cm diameter

Provenance: Formerly in a Malaysian private collection

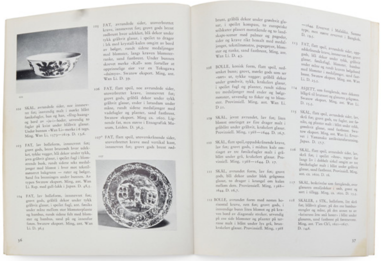
£300-500



KINESISK KERAMIKK

KUNSTINDUSTRIMUSEET I OSLO

1977



160

BLUE AND WHITE 'BAMBOO' DISH

MING DYNASTY, TIANQI PERIOD

明天啓 青花竹紋碟（含一九七七年挪威裝飾藝術與設計博物館《中國瓷器》展覽圖錄）

painted freely with bamboo in the interior, with the original catalogue for 'Kinesisk Keramikk' exhibition in 1977 at the Kunstindustrimuseet, Oslo

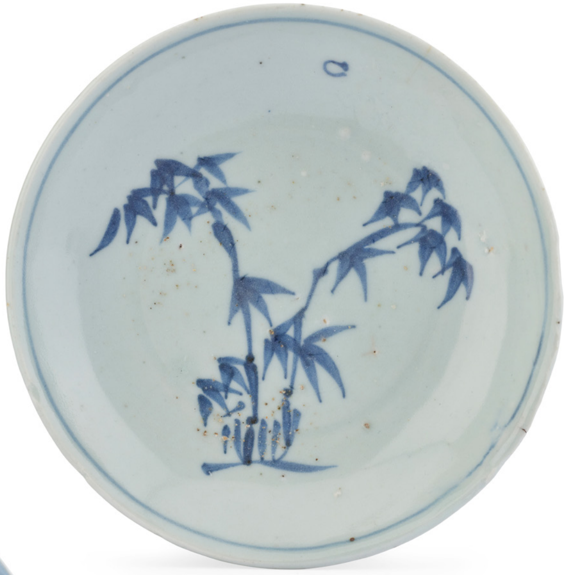
14.6cm diameter

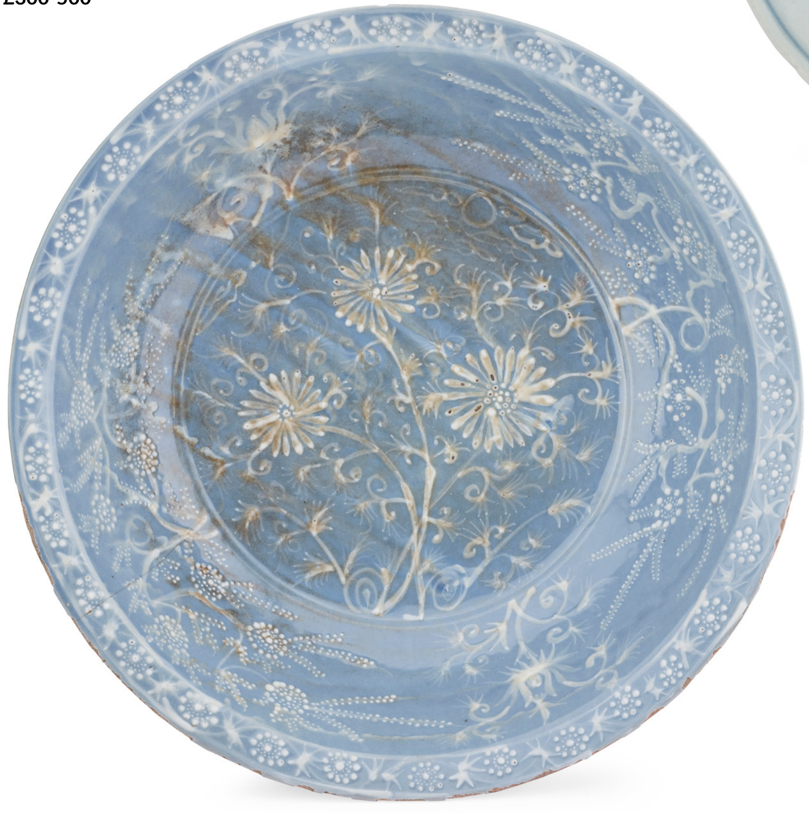
Provenance: Private Scottish collection, Stirling.

Gifted by Gunborg Apold to the current owner (by repute). Apold held one of the largest collections of Oriental ceramics in Scandinavia. In 1977, a Chinese ceramic exhibition 'Kinesisk Keramikk' was held at the Kunstindustrimuseet (The Museum of Decorative Arts and Design). Apold was the author of the catalogue *En norsk samling kinesisk keramikk* (A Norwegian collection of Chinese ceramics). In the title page of this catalogue, inscribed upper right 'To Adrienne, with kind regards, from the author'.

Back of the dish with a label '118', corresponding to pg. 37, entry 118. Indicates that this dish was part of two wares. Several elements mentioned, ie. the bamboo and moon decoration, grits on the rim, dating, and measurement fit in with the current dish.

£300-500





161

LARGE ZHANGZHOU (SWATOW) SLIP-DECORATED BOWL

MING DYNASTY, LATE 16TH TO EARLY 17TH CENTURY

明 漳州窯藍地白花花卉紋大盆

sturdily potted with deep sides, the interior decorated in white slip with three central stems of blossoming flowers enclosed by a band of foliate decoration in the cavetto, and a decorative border on the rim, all on a soft blue ground that continues on the exterior

40.5cm high

Provenance: Private UK collection, inherited from parents in Europe since the 1980s.

£500-700

162

GILT-DECORATED POWDER-BLUE-GLAZED BALUSTER VASE WITH COVER

QING DYNASTY, 18TH CENTURY

清 灑藍地描金花鳥紋將軍罐

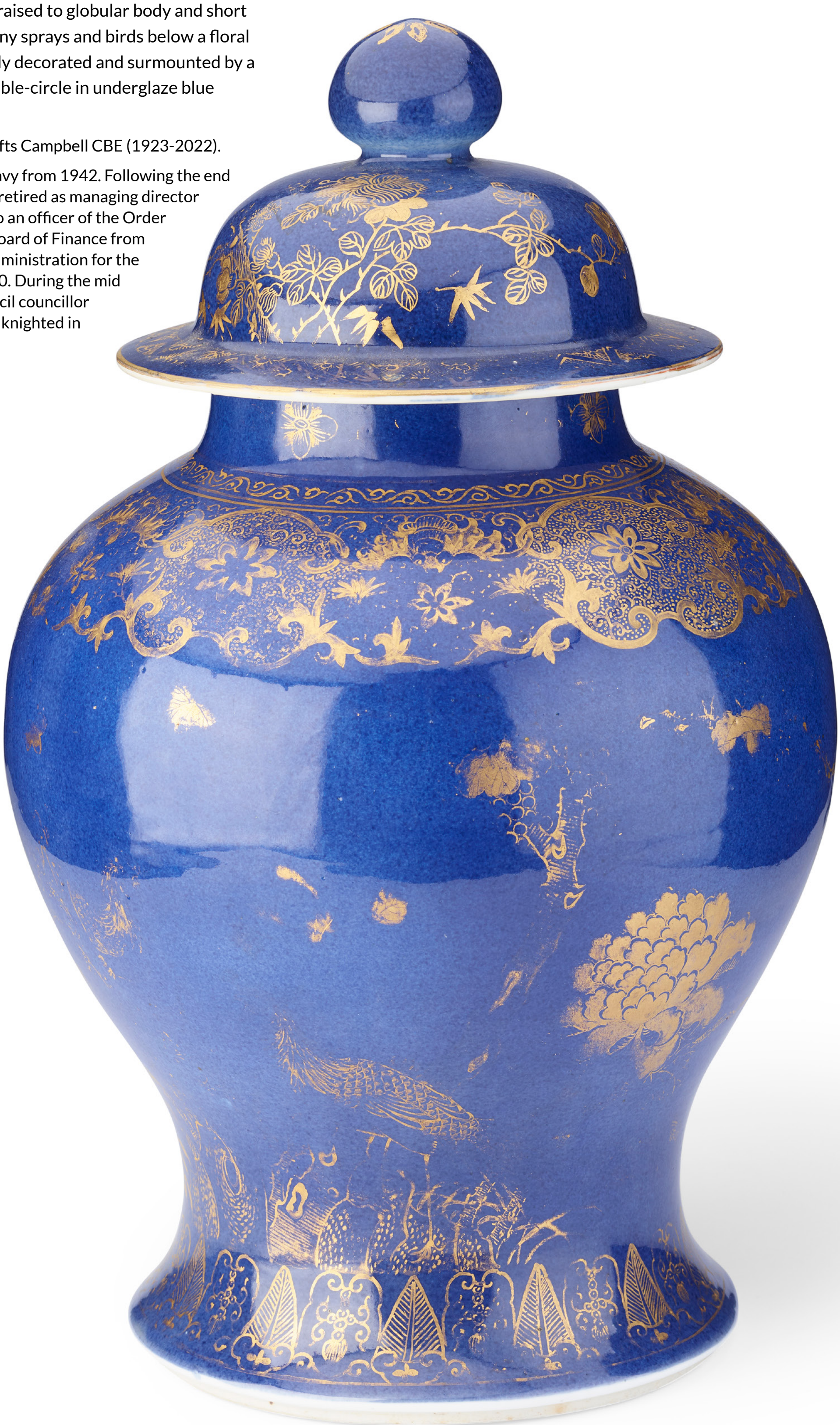
sturdily potted on a gently flared foot, raised to globular body and short straight mouth, painted in gilt with peony sprays and birds below a floral and bat collar, the domed cover similarly decorated and surmounted by a knob finial, the base painted with a double-circle in underglaze blue

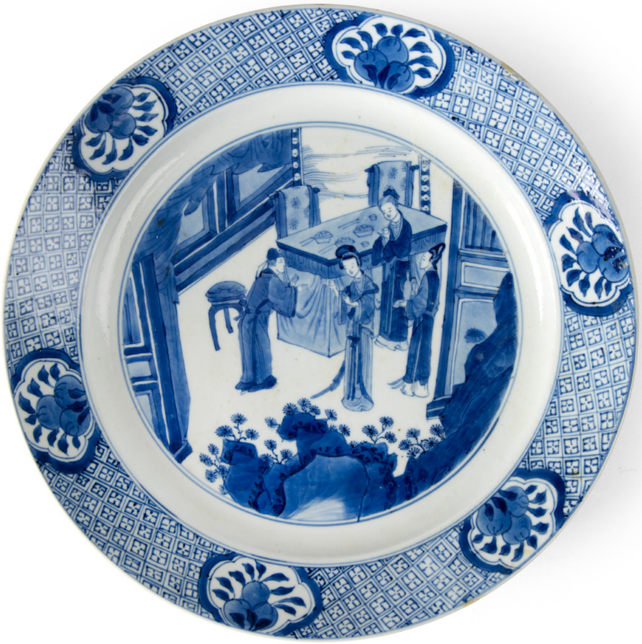
43cm high

Provenance: From the estate of Sir Ian Tofts Campbell CBE (1923-2022).

Sir Ian Campbell served with the Royal Navy from 1942. Following the end of the war, he left the service in 1946. He retired as managing director of Crown Wallpapers in 1978. He was also an officer of the Order of St John, director of the Conservative Board of Finance from 1978-1990 and director of finance and administration for the Scottish Conservative Party from 1988-90. During the mid 1980s he was an Edinburgh District Council councillor and a JP. Made a CBE in 1984, and he was knighted in the 1988 New Year's Honours.

£400-600





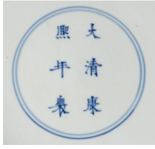
163

BLUE AND WHITE PLATE

QING DYNASTY, KANGXI MARK AND OF THE PERIOD

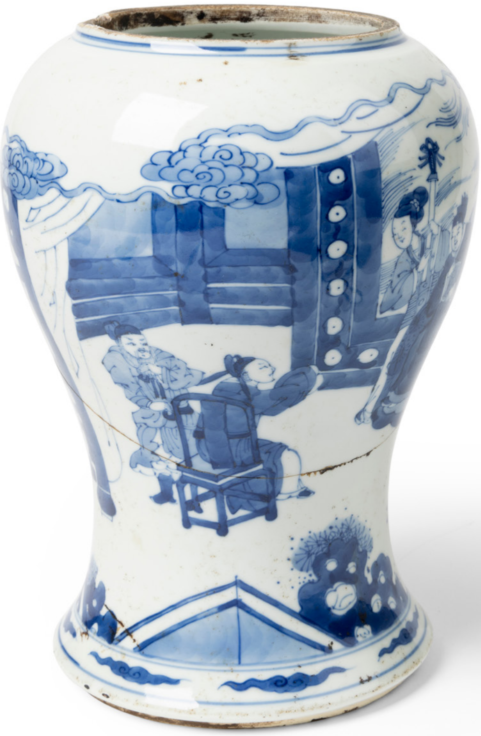
清康熙款及年代 青花人物圖盤

the interior delicately painted with a lady offering a cup of wine to a male visitor in a pavilion, accompanied by two attendants holding wine ewers, the base inscribed with a six-character Kangxi mark in double-circle



26.5cm diameter

£800-1,200



164

BLUE AND WHITE VASE

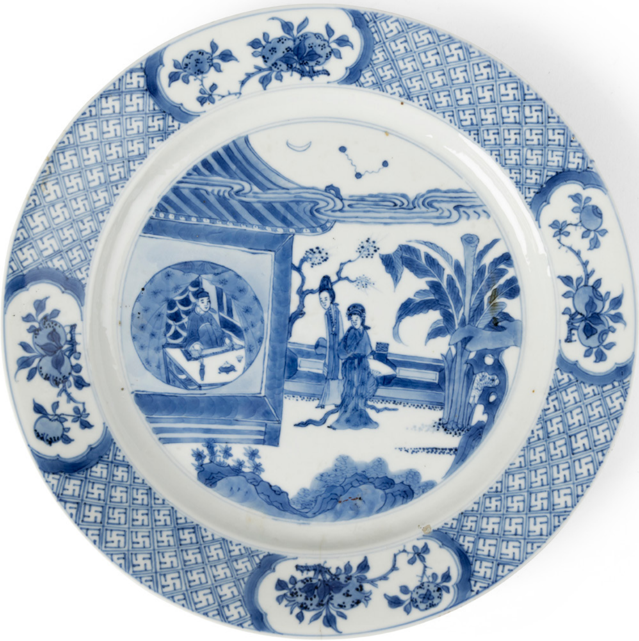
QING DYNASTY, KANGXI PERIOD

清康熙 青花人物紋瓶

supported on a splayed foot, the bulbous body painted with a younger officer visiting an elder one seated on a raised chair, with attendants nearby, all set in a pavilion with a large plantain tree in the garden

26.5cm high

£300-500



165

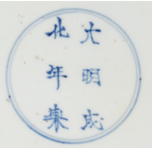
BLUE AND WHITE ‘ROMANCE OF THE WESTERN CHAMBER’ PLATE

CHENGHUA MARK BUT QING DYNASTY, KANGXI PERIOD

清康熙 成化款 青花西廂記圖盤

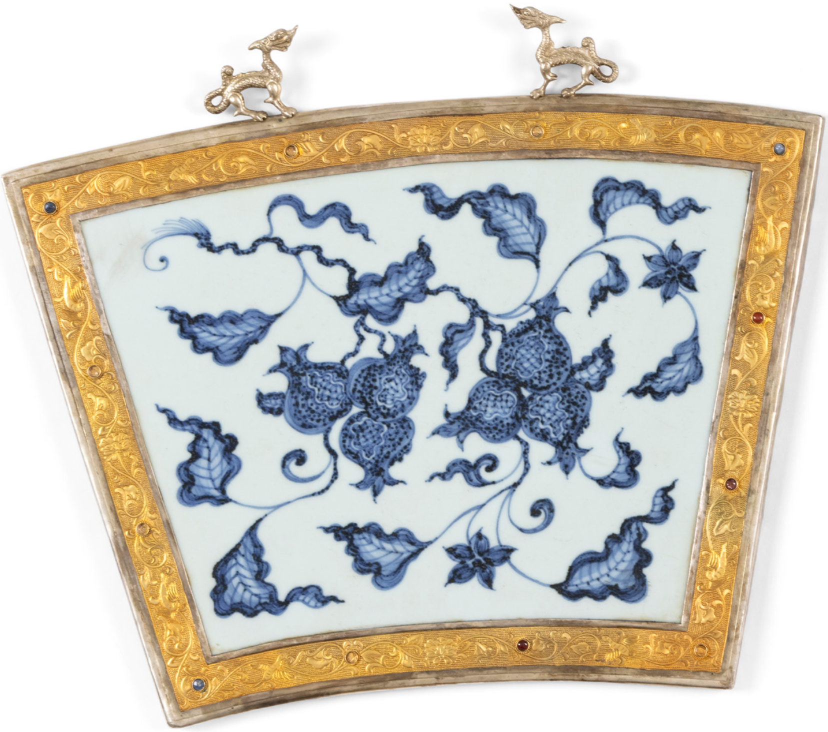
the interior delicately painted with Cui Yingying accompanied by her attendant, both standing in a garden looking into a pavilion where Zhang Sheng playing *qin* musical instrument, the scene set in a night view with crescent moon and stars in the sky, the cavetto painted with various fruits on branches, the exterior adorned with small boats sailing between mountains, the base inscribed with a six-character apocryphal Chenghu mark in double-circle

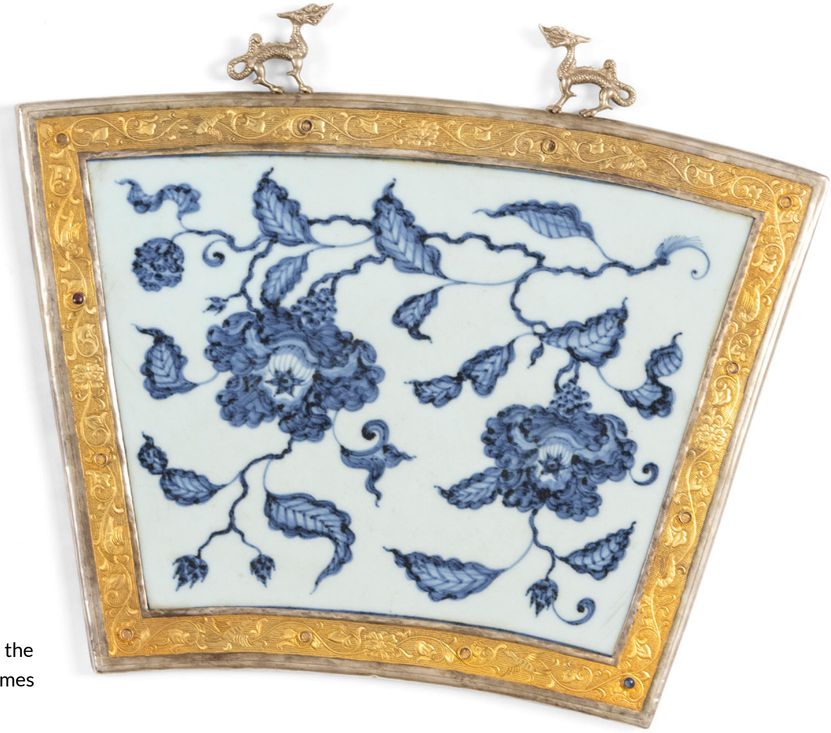
26.5cm diameter



Provenance: Private London collection

£300-500





166

PAIR OF BLUE AND WHITE PLAQUES

MING DYNASTY, 16TH-17TH CENTURY

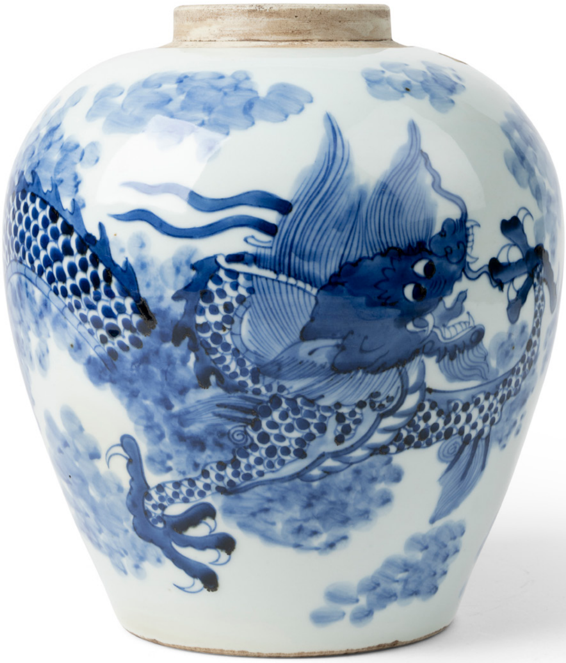
明 青花石榴及花卉紋瓷板 鑲鎏金嵌寶石銀框及雙龍掛勾

each of fan shape, one painted with two groups of three pomegranates borne on slender foliated scrolling tendrils, the other with luscious blossoming flowers, in gilded silver frames inset with beads and a pair of dragon handles (2)

32.2cm x 45cm each

Provenance: Formerly in a private European collection

£2,000-3,000



167

BLUE AND WHITE 'DRAGON' JAR

LATE MING TO QING DYNASTY, 17TH CENTURY

明末清初 青花四爪龍紋罐

the bulbous body painted with a large four-clawed dragon chasing a flaming pearl in the clouds

25cm high

£400-600

168

BLUE AND WHITE 'FLOWER BOUQUET' PLATE

QING DYNASTY, QIANLONG PERIOD

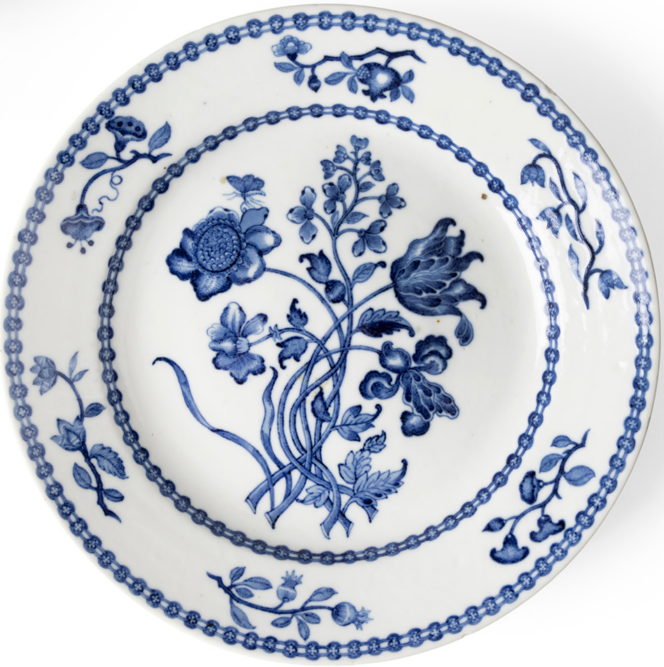
清乾隆 青花花束蝶紋盤

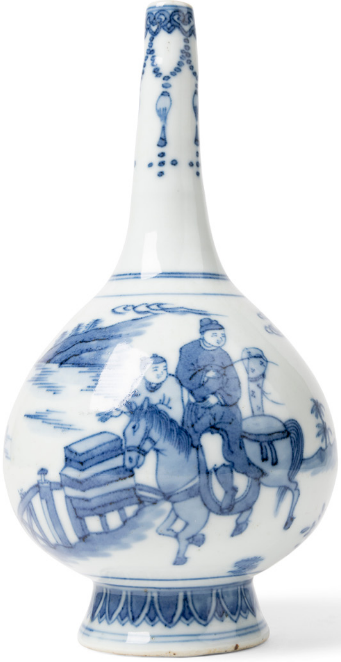
finely and naturalistically painted in shades of underglaze cobalt blue with a central flower bouquet of various flowers and a small butterfly hovering above, the cavetto decorated with six branches of flower and fruit sprays, enclosed between two bands of stylised flower heads in chains

23cm diameter

Provenance: Private English collection, Surrey

£600-800





169

BLUE AND WHITE SPRINKLER VASE

QING DYNASTY, 17TH-18TH CENTURY

清 青花人物紋長頸瓶

the globular body supported on a tall splayed foot and surmounted by a tapering long neck, the body painted with a young literatus encountering a lady on a rickshaw accompanied by her female attendant, all in a garden setting, the elongated neck adorned with *ruyi*-head clouds and draping tassels

20cm high

Provenance: Private London collection

£800-1,200

170

LARGE BLUE AND WHITE 'FLOWER' PLATE

QING DYNASTY, KANGXI PERIOD

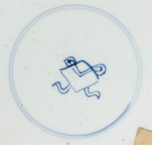
清康熙 青花花卉紋大盤

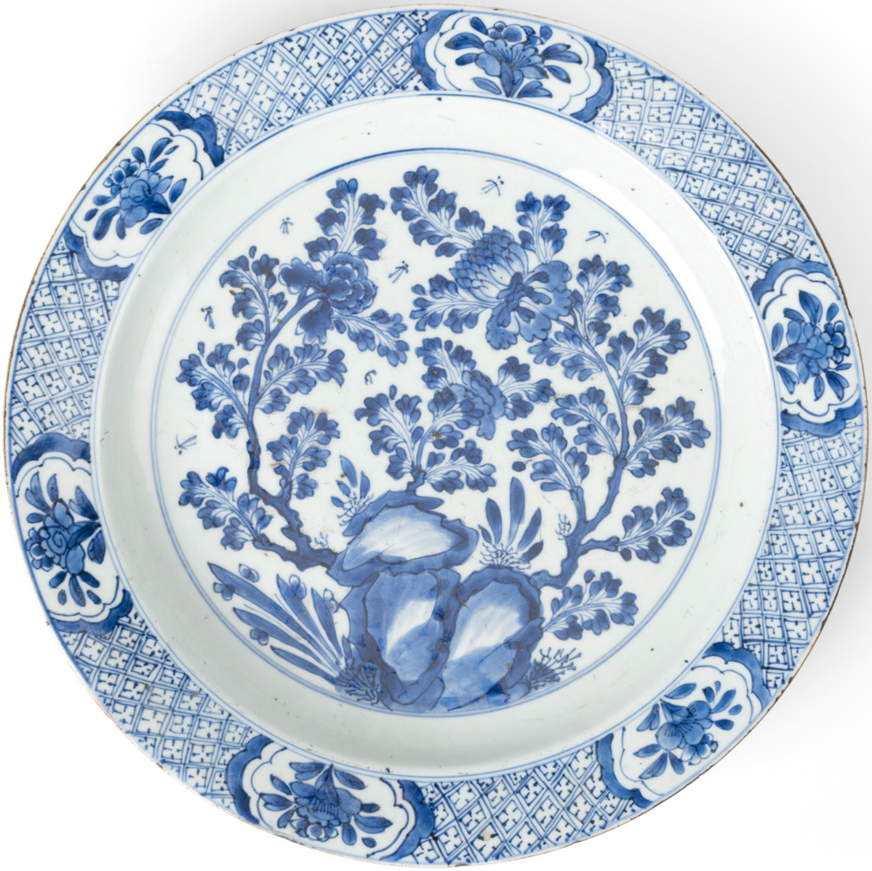
painted on the interior with blossoming flowers issuing from the rock, the cavetto further adorned with flowers in cartouches against a diamond ground, the exterior freely painted with three branches of flowers, the base inscribed with an antiquity motif in ribbon within double circle

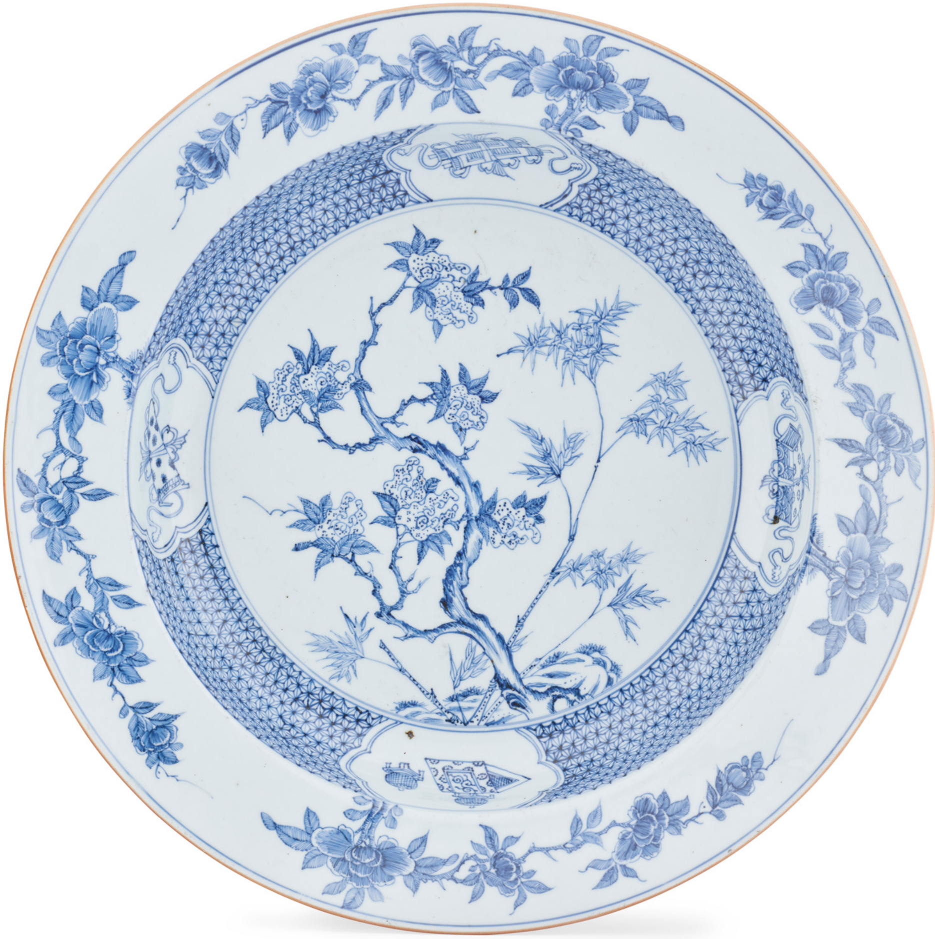
38cm diameter

Provenance: Private English collection, Surrey

£1,500-2,000







171

LARGE BLUE AND WHITE BASIN

QING DYNASTY, QIANLONG PERIOD

清乾隆 青花祝壽圖大盆

well potted with wide everted rim, painted in the central medallion with Buddha's hand citrus borne on branches and bamboo groves, both issuing from rockwork, within a band with four *bogu* cartouches against a diaper ground, further with floral sprays on the cavetto, the exterior painted with small *lingzhi* fungus motif

44.1cm diameter

Provenance: Formerly at Letterfourie, Morayshire, North Scotland, and by descent, through the Gordon family

£300-500

172

TWO BLUE AND WHITE OVAL PLATES

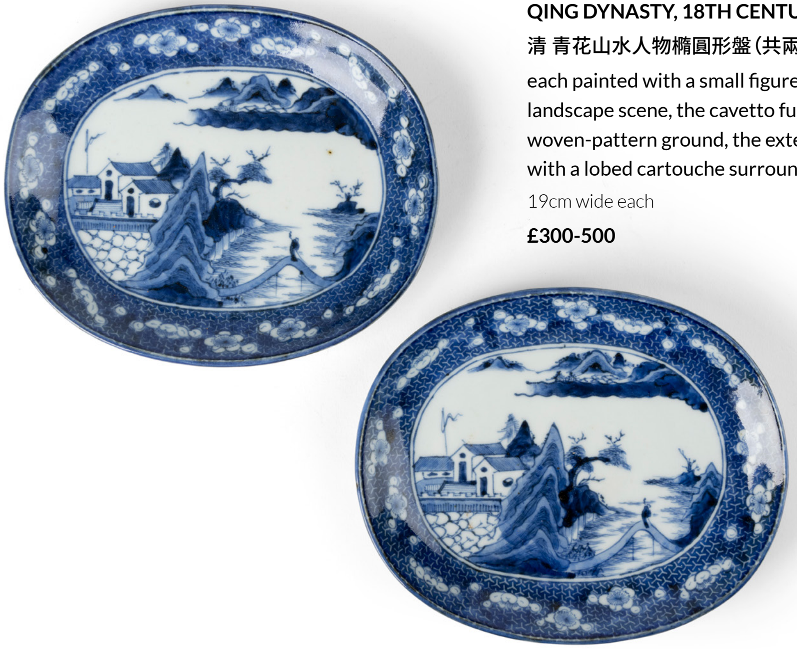
QING DYNASTY, 18TH CENTURY

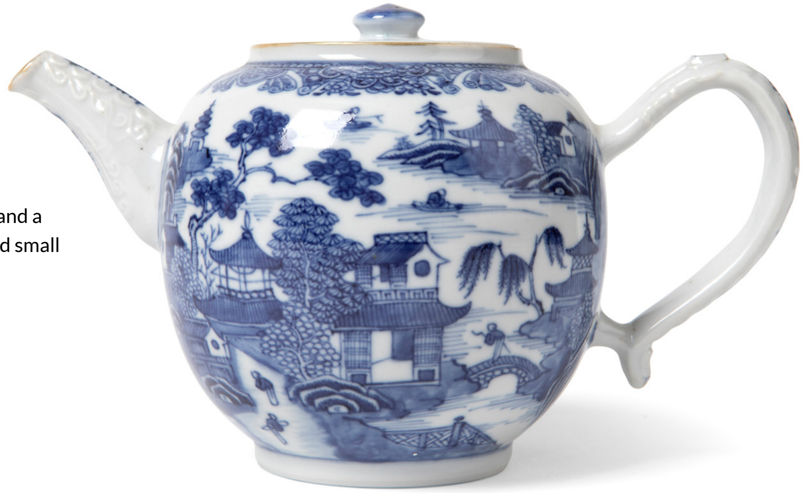
清 青花山水人物橢圓形盤(共兩件)

each painted with a small figure walking on an arch bridge in a small village set in a landscape scene, the cavetto further adorned with blossoming prunus flowers against a woven-pattern ground, the exterior further divided into eight sections and each painted with a lobed cartouche surrounded by connected dots at four corners (2)

19cm wide each

£300-500





173

BLUE AND WHITE LIDDED TEAPOT

QING DYNASTY, QIANLONG PERIOD

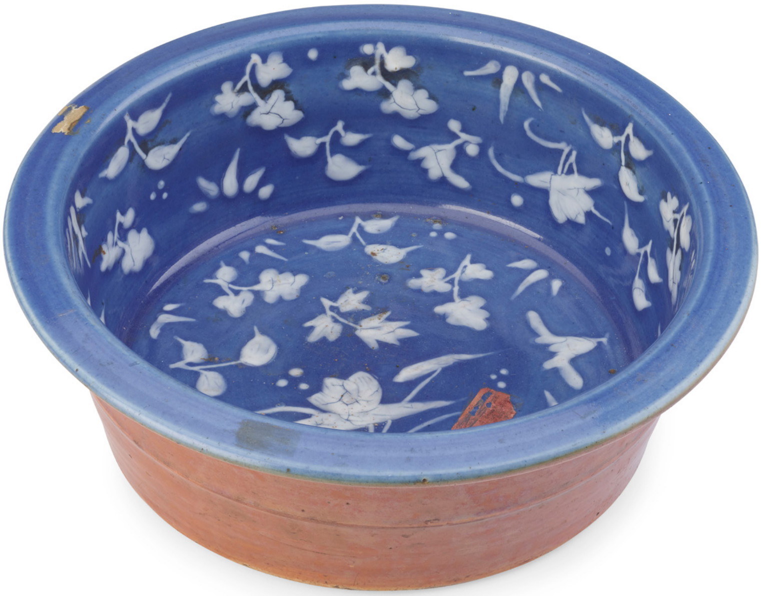
清乾隆 青花山水閣樓壺帶蓋

of globular form, attached with a looped handle and a moulded spout, the body painted with figures and small houses in a mountainous landscape

23cm wide

Provenance: Private English collection

£300-500



174

SLIP-DECORATED BLUE-AND-BROWN-GLAZED BASIN

QING DYNASTY, 18TH-19TH CENTURY

清 灑藍地飾堆白加褐釉折沿盆

of slightly tapered cylindrical form with short everted rim, decorated in the centre of the interior with a lotus spray surrounded by other blossoms and foliage extending the cavetto, the side of the exterior covered in brown glaze

26.6cm diameter

Provenance: Private UK collection, inherited from parents in Europe since the 1980s.

Note: The interior with a brown label inscribed in Dutch ‘GEWE 38 GEMAAK GLAZUUR MET ED*TST ±600 JAAR OUD HAND ERK ‘1379-1368’

£500-700

175

LARGE BLUE AND WHITE SOFT-PASTE JAR

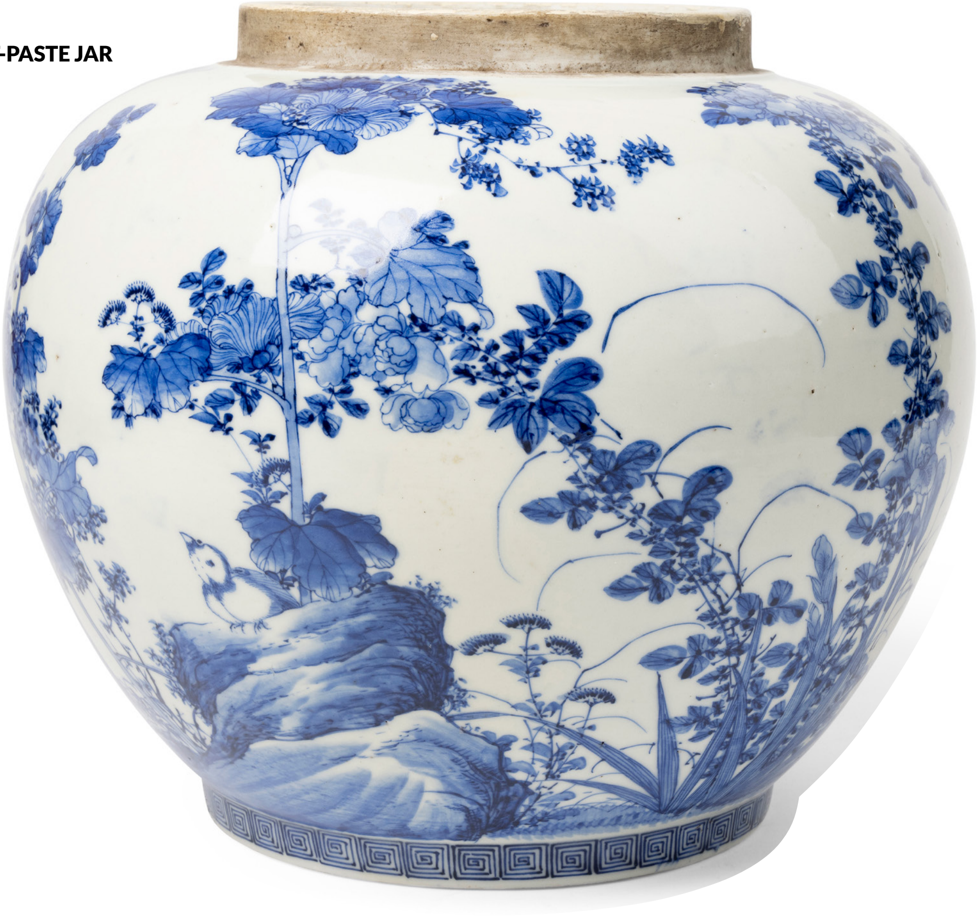
QING DYNASTY, 18TH CENTURY

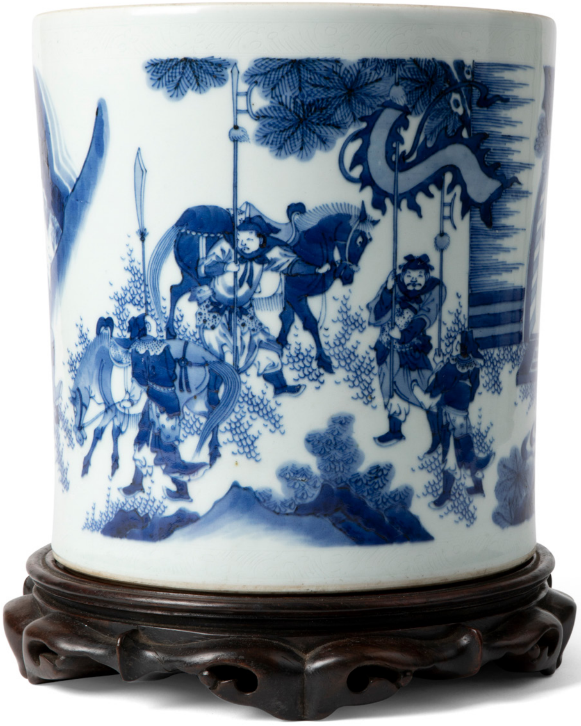
清 漿胎青花花鳥紋大罐

the bulbous body rising from a short foot and terminating to a short straight neck, the exterior finely painted with birds either perching on the rock or flying between various flowers, the foot further adorned with a key-fret band

32cm wide

£3,000-5,000





176

LARGE BLUE AND WHITE BRUSH POT

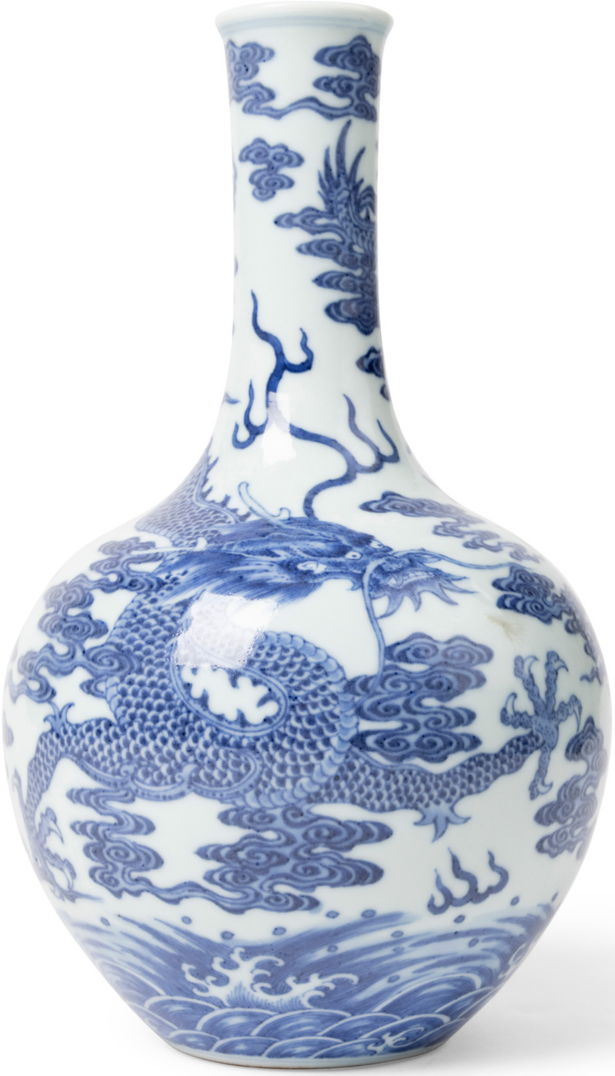
19TH-20TH CENTURY

十九至二十世紀 青花刀馬人物紋筆筒

heavily potted, of characteristic cylindrical form, the exterior painted with soldiers and cavaliers in a landscape setting, the scene set between incised scroll bands, with a fitted wooden stand

22cm high

£1,500-2,000



177

BLUE AND WHITE 'DRAGON' VASE

QING DYNASTY, QIANLONG MARK AND OF THE PERIOD

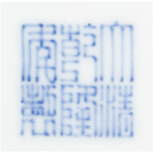
清乾隆款及年代 青花海水龍紋膽瓶

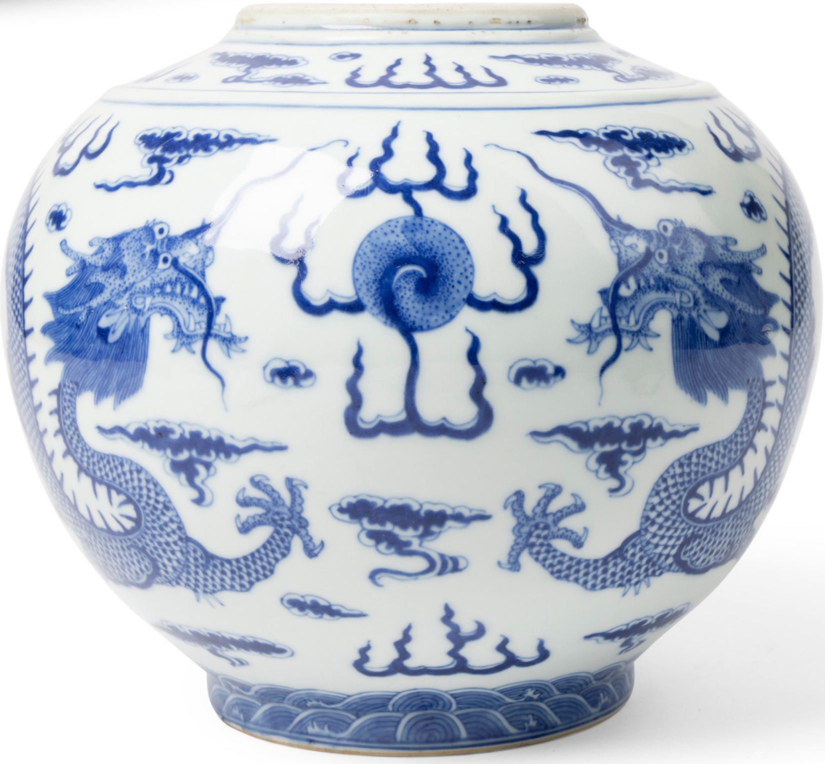
the bulbous body surmounted with an elongated neck, finely painted overall with a five-clawed dragon chasing a flaming pearl amidst *ruyi*-head cloud above swirling waves, the base inscribed with a six-character Qianlong mark in underglaze blue

25.3cm high

Provenance: Formerly in the collection of Adrianus Cornelis Maria Verhelst (b. 26th February 1955), The Netherlands.

£3,000-5,000





178

BLUE AND WHITE 'DRAGON' JAR

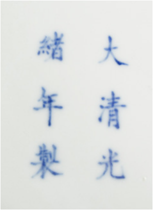
QING DYNASTY, GUANGXU MARK AND OF THE PERIOD

清光緒款及年代 青花雙龍捧珠罐

the bulbous body painted with two five-clawed dragons chasing a flaming pearl above swirling waves, the shoulder adorned with a band of flaming clouds, the base inscribed with a six-character Guangxu mark in underglaze blue

24.5cm wide

£300-500



179

LARGE BLUE AND WHITE 'LOTUS' VASE

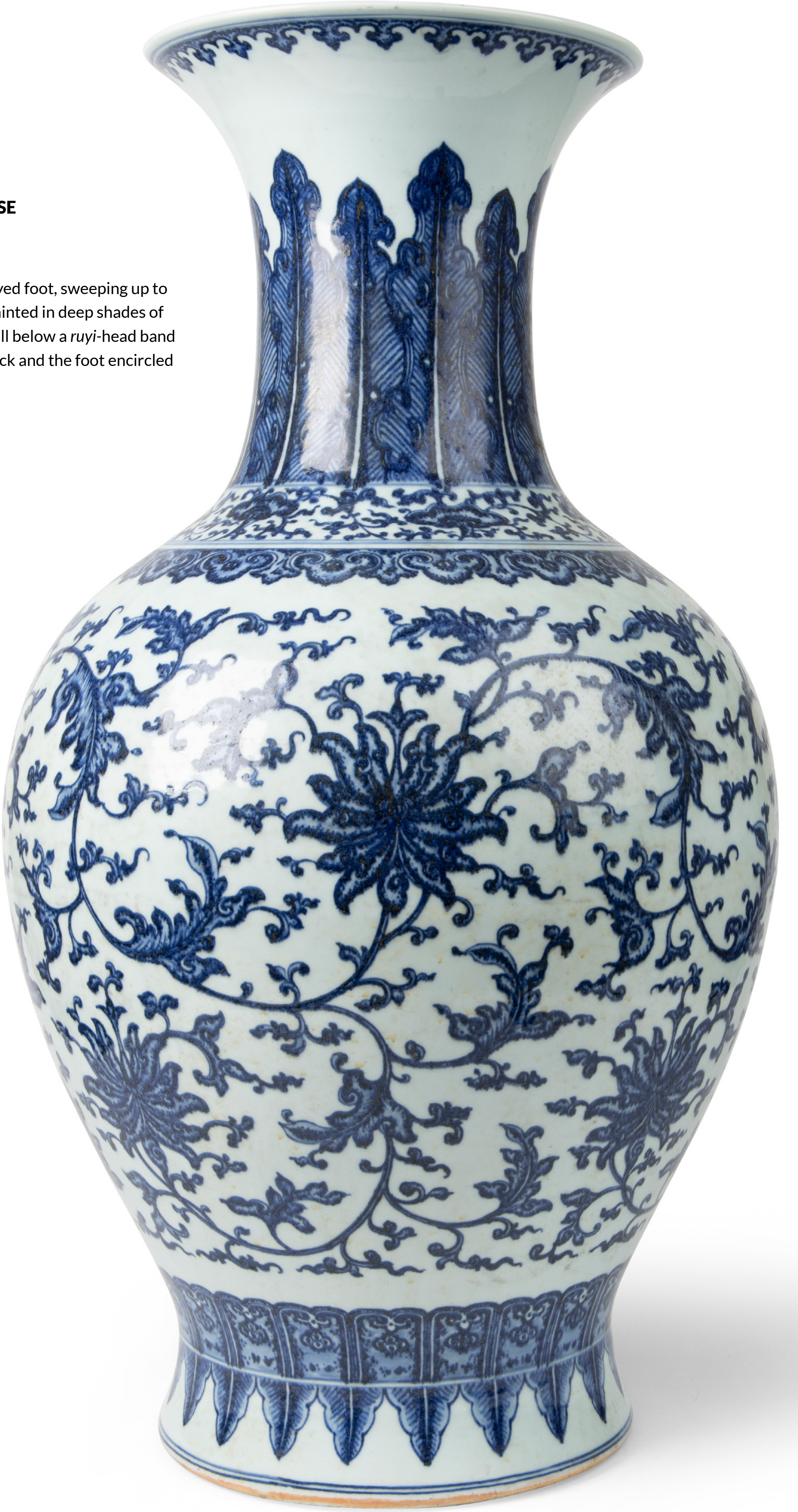
QING DYNASTY, 18TH-19TH CENTURY

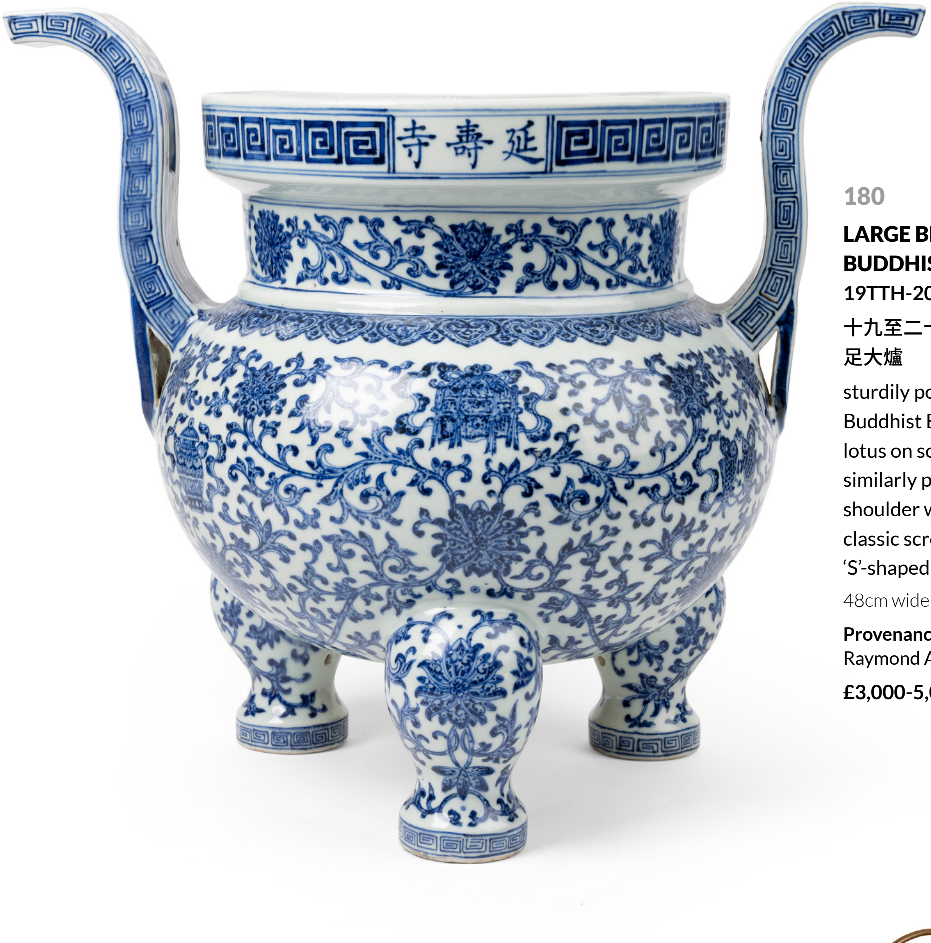
清 青花纏枝蓮紋大賞瓶

the robust ovoid body supported on a splayed foot, sweeping up to a waisted neck and everted rim, brightly painted in deep shades of cobalt with a wide band of scrolling lotus, all below a *ruyi*-head band and a *lingzhi* fungus band in tendrils, the neck and the foot encircled by a band of plantain leaves

76cm high

£3,000-5,000





180

LARGE BLUE AND WHITE ‘LOTUS AND BUDDHIST EMBLEMS’ TRIPOD CENSER

19TTH-20TH CENTURY

十九至二十世紀 延壽寺款 青花纏枝蓮紋寶相紋三足大爐

sturdily potted, the globular body painted with Buddhist Eight Emblems intermittent with stylised lotus on scrolling leafy stems, the bulging legs similarly painted with moulded scroll feet, the shoulder with concentric bands of *ruyi*-heads, classic scroll and key-fret, and applied with a pair of ‘S’-shaped handles with rectangular apertures

48cm wide

Provenance: Formerly in the Estate of late Betty & Raymond Anderson, London

£3,000-5,000

181

BLUE AND WHITE WITH IRON-RED DECORATED ‘NINE DRAGONS’ PLAQUE

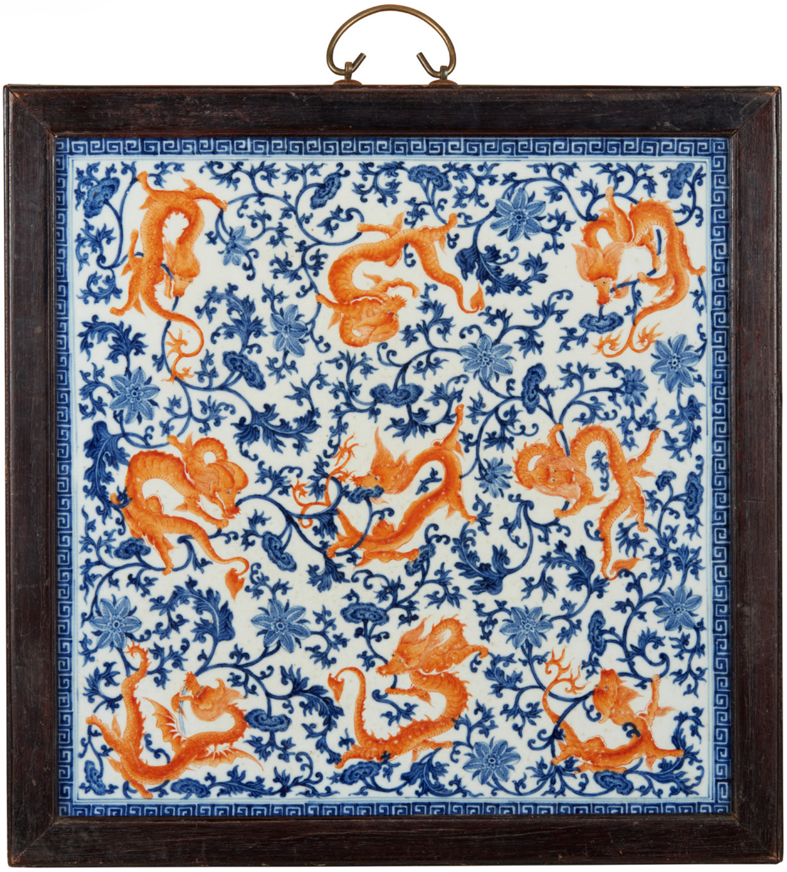
QING DYNASTY, 19TH CENTURY

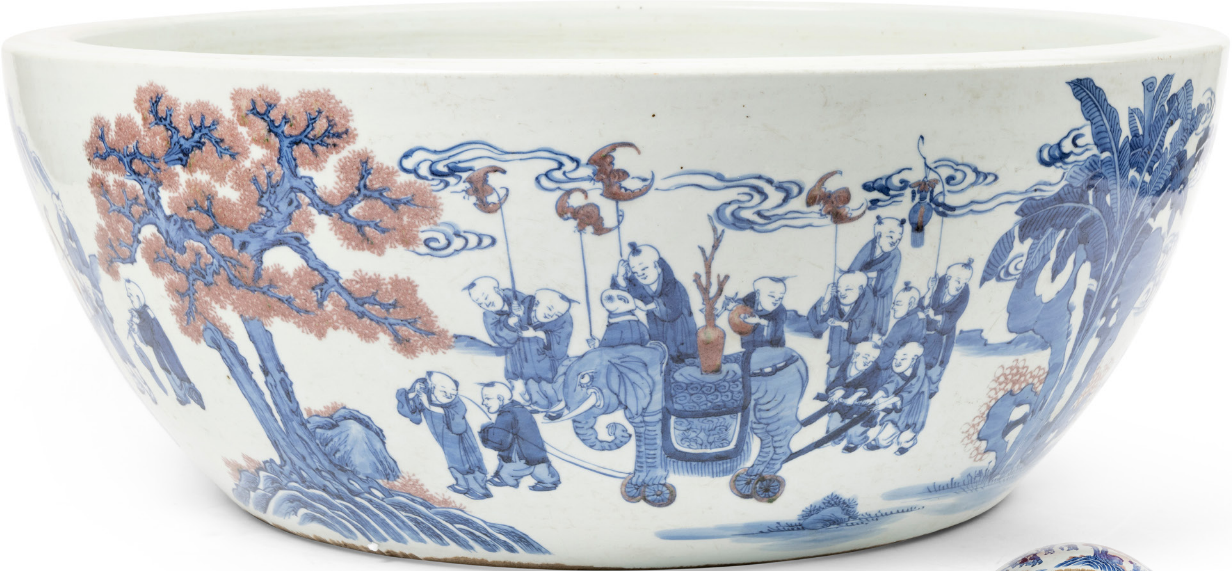
清 青花礬紅彩九龍紋瓷板

painted on the nearly square plaque with nine various forms of dragons in iron-red, each dragon holding a *lingzhi* and flower branch with tendrils in its mouth, all between a *key*-fret band on the four edges

43.5cm x 43cm

£1,500-2,000





182

HUGE BLUE AND WHITE WITH UNDERGLAZED-RED 'BOYS AT PLAY' BASIN

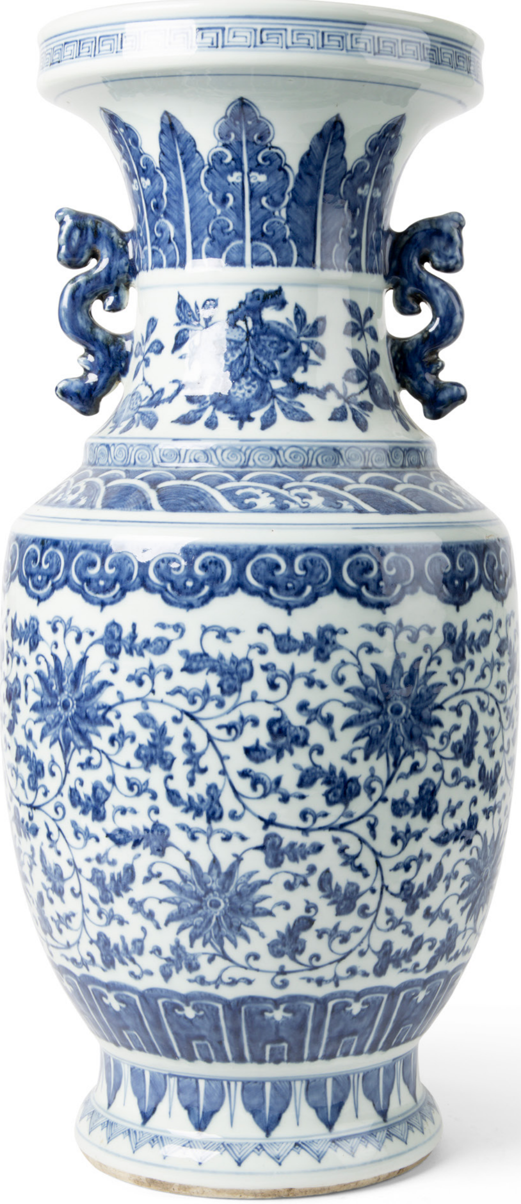
QING DYNASTY, 19TH CENTURY

清 墨書底款 青花釉裏紅嬰戲圖太平有象大盆

the exterior finely painted with various boys playing in a garden setting, including a parade of a large elephant-form trailer carrying a flower vase on its back, the base inscribed in ink with an eight-character inscription meaning 'Commission by Wang ? Mu in the summer of Ji Hai year', corresponding to 1839 or 1899AD

58.5cm diameter

£1,500-2,000



183

LARGE BLUE AND WHITE 'LOTUS' HANDELLED VASE

LATE QING DYNASTY-REPUBLIC PERIOD, 19TH-20TH CENTURY

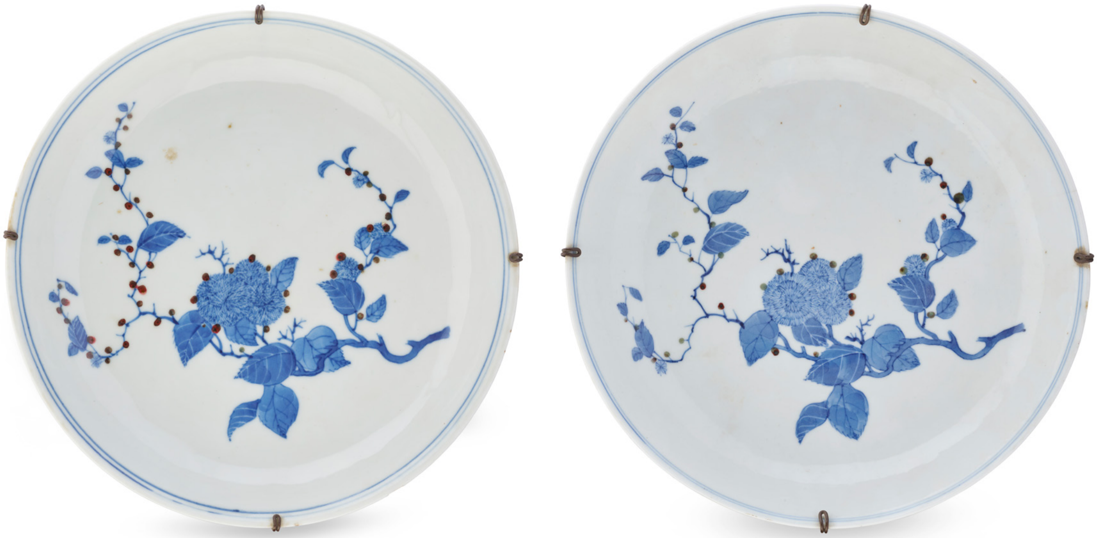
清末民初 青花纏枝蓮紋螭龍耳大賞瓶

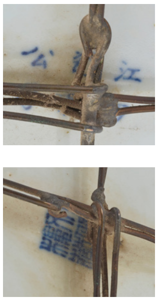
the body heavily potted and supported on a splayed foot, the angled shoulder tapered to a waisted neck, extending to a large opening of a disc mouth, the body finely painted with lotus in tendrils, the neck adorned with peaches and pomegranates on branches between plantain leaves and wave pattern, a pair of *chi* dragon handles flanking the neck, the base unglazed

62cm high

Provenance: Private English collection, Surrey

£800-1,200





184

TWO BLUE AND WHITE WITH UNDERGLAZE RED PLATES

20TH CENTURY

二十世紀 江西瓷業公司、雙□樓藏款 青花釉裏紅過枝花紋盤 (共兩件)

each elegantly painted with a sprig issuing from the side, bearing foliage, small red fruits and flowers, one base inscribed with a four-character 'Shuang □ Lou Cang' collection mark, the other a six-character 'Jiang Xi Ci Ye Gong Si (Jiangxi porcelain company)' mark within double circles (2)

24.8cm and 24.5cm diameters

£800-1,200

185

GROUP OF FOUR LANDSCAPE CERAMIC WARES

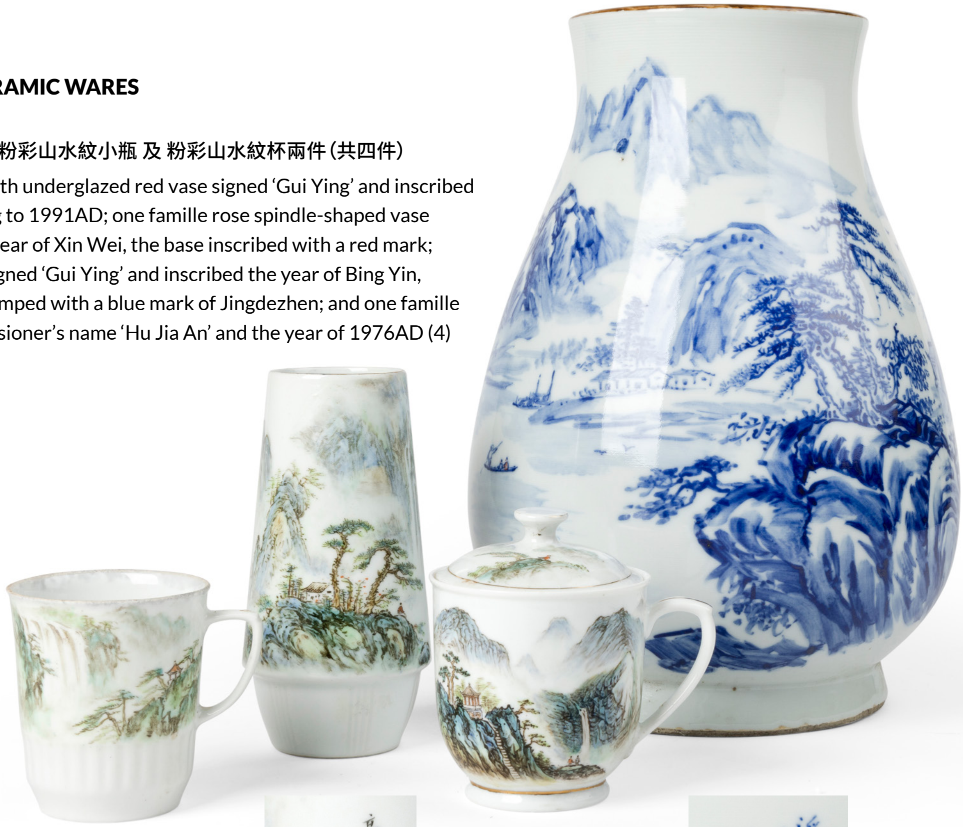
20TH CENTURY

二十世紀 桂英款 青花釉裏紅山水紋尊、粉彩山水紋小瓶 及 粉彩山水紋杯兩件 (共四件)

comprising: one large blue and white with underglazed red vase signed 'Gui Ying' and inscribed with the year of Xin Wei, corresponding to 1991AD; one famille rose spindle-shaped vase signed 'Gui Ying' and also dated to the year of Xin Wei, the base inscribed with a red mark; a famille rose cylindrical handled cup signed 'Gui Ying' and inscribed the year of Bing Yin, corresponding to 1986AD, the base stamped with a blue mark of Jingdezhen; and one famille rose lidded cup mentioning the commissioner's name 'Hu Jia An' and the year of 1976AD (4)

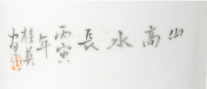
largest: 32cm high

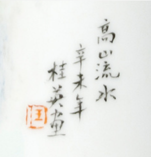
£300-500

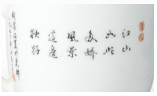


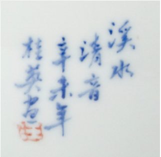
中國景德鎮
CHINA

Made in China
中国景德鎮









186

LARGE BLUE AND WHITE VASE

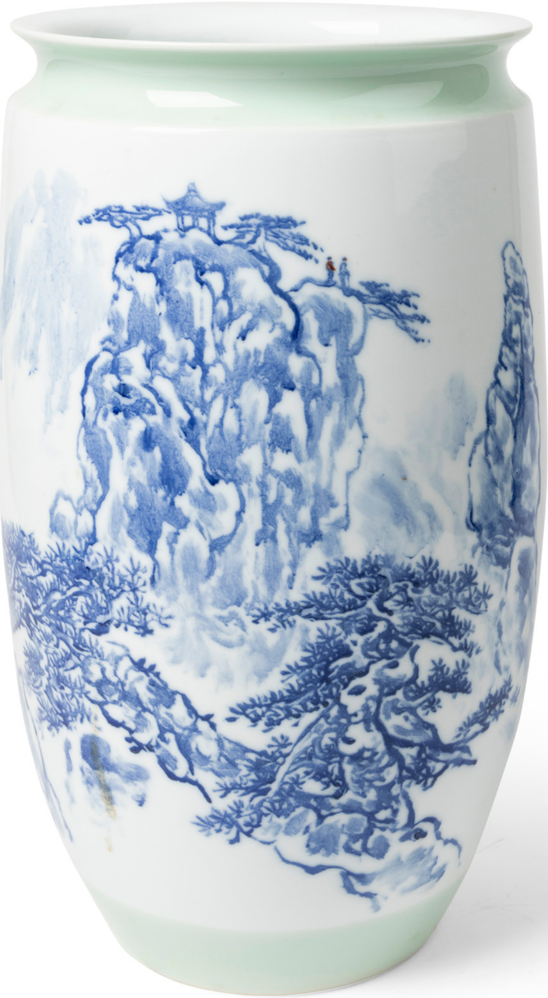
WANG XILIANG (1922-), DATED 2003AD

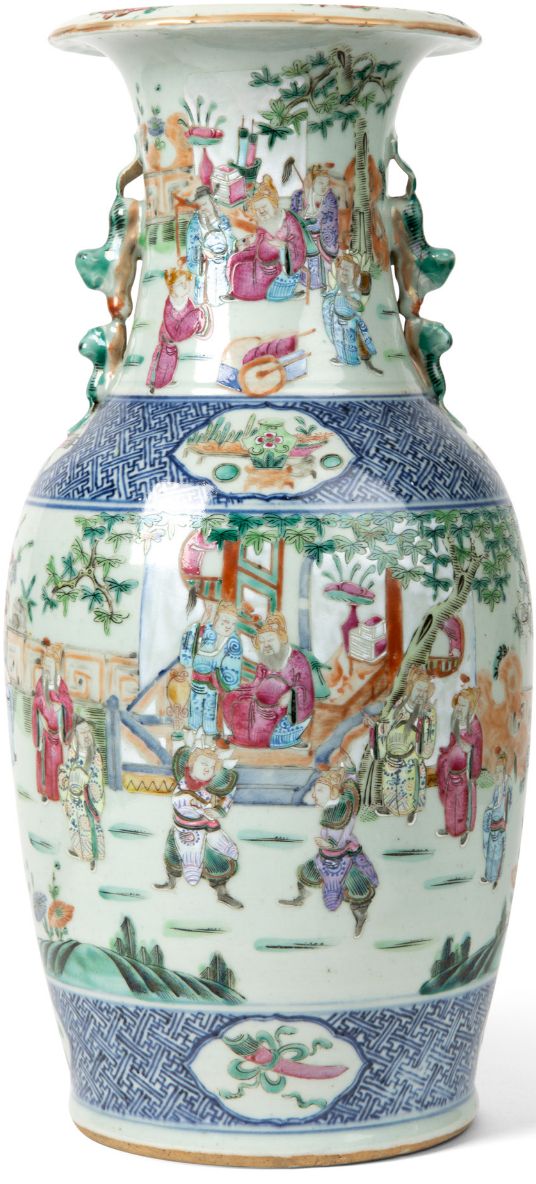
二零零三年 王錫良款 青花奇峰蒼松圖撇口大瓶

painted on the ovoid body with a continuous landscape with pine trees and dramatic peaks from afar, inscribed on one side with a poem, signed 'Wang Xiliang', sealed in iron-red, and dated to the year of Gui Wei, corresponding to 2003, the neck and above the foot ring with a band of celadon glaze, and base inscribed with an artist's mark in iron-red

41cm high

£300-500





187

BLUE AND WHITE WITH FAMILLE ROSE BALUSTER VASE

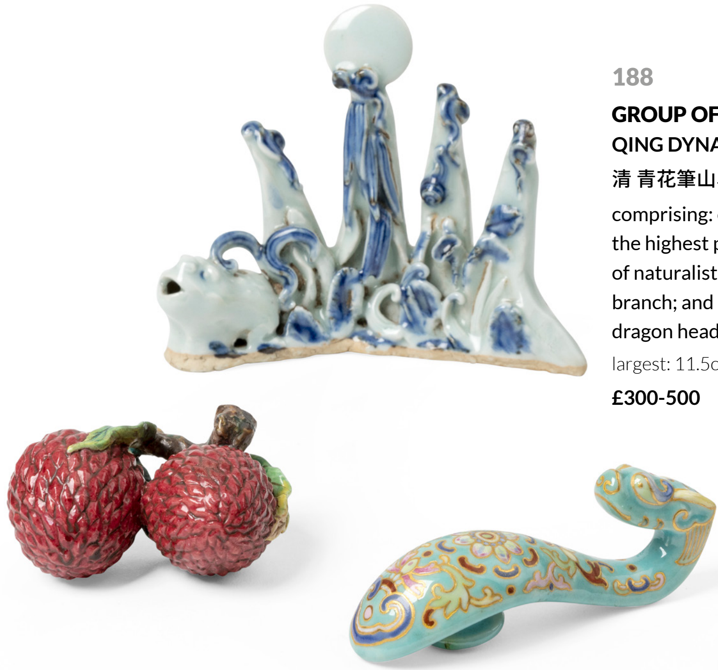
QING DYNASTY, 19TH CENTURY

清 青花加彩人物紋瓶

the body and neck similarly painted with various warriors and officers gathering in a garden setting, the shoulder and the foot further adorned with a band with antiquities in cartouches against a continuous key-fret pattern, the neck flanked with a pair of lions in high relief

46cm high

£300-500



188

GROUP OF THREE PORCELAIN BRUSH RESTS

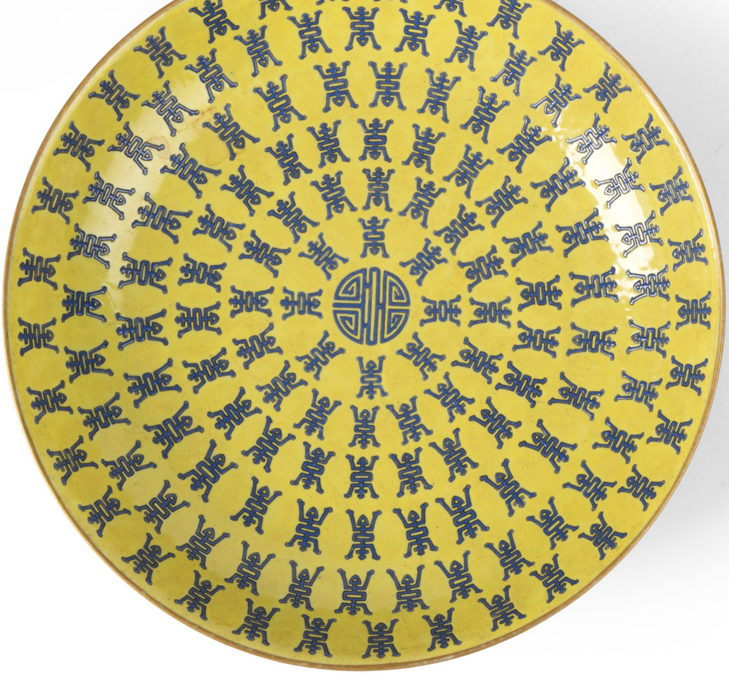
QING DYNASTY, 19TH CENTURY

清 青花筆山、仿生粉彩雙荔枝形筆擱 及 松石綠地粉彩龍首帶鉤形筆擱（共三件）

comprising: one blue and white mountain-form brush rest with four peaks, the highest peak topped with a full sun, the lower left adorned with a frog; one of naturalistically modelled and coloured double-lychee brush rest on a leafy branch; and one turquoise-ground famille rose belt-hook form brush rest with dragon head and painted with lotus and *ruyi*-head clouds (3)

largest: 11.5cm wide

£300-500



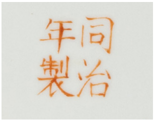
189

YELLOW-GROUND BLUE-DECORATED ‘SHOU’ PLATE

QING DYNASTY, TONGZHI MARK, 19TH CENTURY

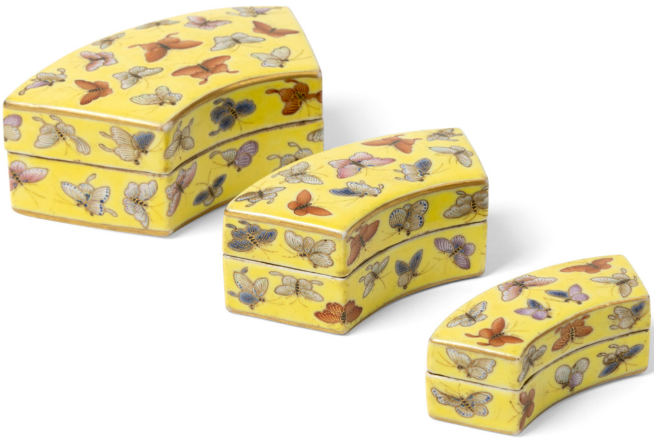
清 同治款 黃地藍彩百壽紋盤

the interior finely decorated with various *shou* longevity characters encircling a *shou* symbol in the centre, the exterior further adorned with three branches of lotus on tendrils, the base inscribed with a four-character Tongzhi mark in iron-red



29cm diameter

£600-800



190

SET OF THREE YELLOW-GROUND FAMILLE ROSE ‘BUTTERFLIES’ FAN-SHAPED STACKING BOXES AND COVERS

QING DYNASTY, TONGZHI MARK, 19TH CENTURY

清 同治款 黃地描金粉彩百蝶紋扇形蓋盒套組（一套三件）

each box and cover similarly decorated on the top and sides with various butterflies on yellow-ground with gilt highlights, the interior and the base covered in a light turquoise glaze, the base inscribed with a four-character Tongzhi mark in iron-red (3)

widths: 7.5cm to 12cm

£300-500

191

PAIR OF WUCAI 'HORSES' JARS

LATE QING TO REPUBLIC PERIOD, 19TH TO 20TH CENTURY

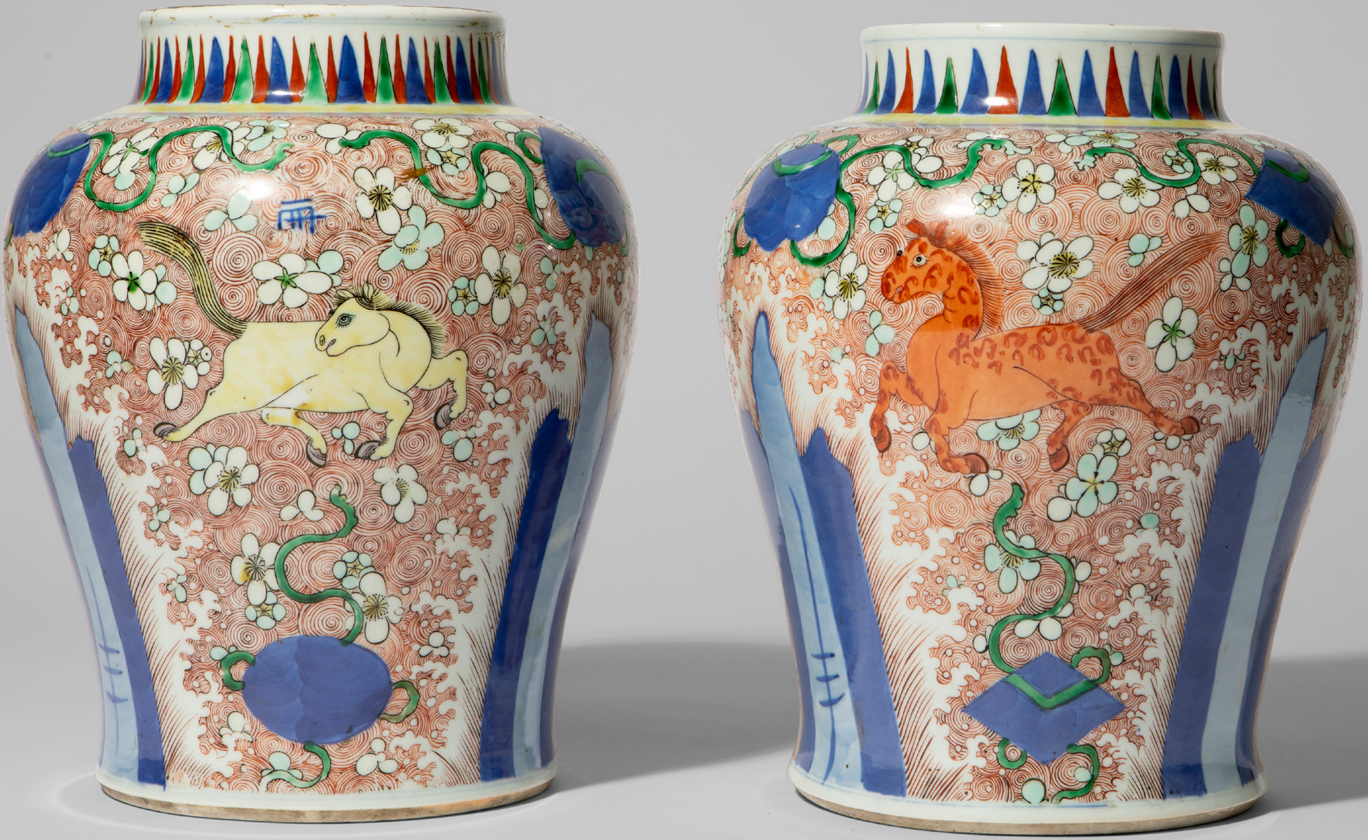
清末民初 五彩馬紋罐（共兩件）

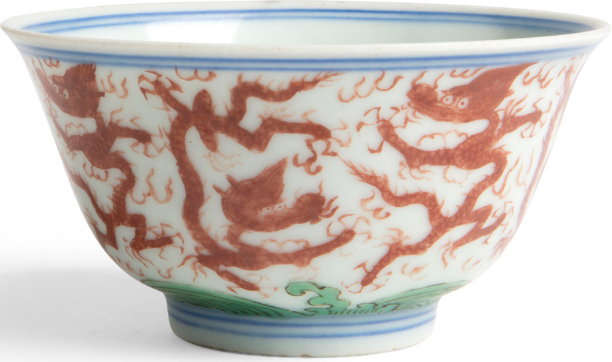
each of baluster form, the broad shoulders tapering to a flat base, surmounted by a slender cylindrical neck, vibrantly enamelled with aubergine, yellow and orange horses leaping against a ground of iron-red wave swirls and prunus blossoms, between beribboned auspicious objects and above three mountain peaks, the neck with a series of triangular peaks, the base unglazed (2)

heights: 29.5cm and 29.2cm

Provenance: Private Scottish collection

£1,500-2,000





192

IRON-RED ‘DRAGON’ CUP

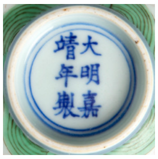
JIAJING MARK

嘉靖款 礬紅綠彩龍紋杯

the deep rounded sides rising from a tapered foot, the exterior enamelled in iron-red with five-clawed dragons writhing sinuously above a band of tumultuous green waves, the interior similarly decorated with a medallion enclosing a further dragon soaring above green waves, the foot bordered in underglaze blue with a double-line band, the base inscribed with a six-character Jiajing mark within a double circle in underglaze blue

9.2cm diameter

£1,000-1,500



193

GREEN-ENAMELLED ‘DRAGON’ DISH

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

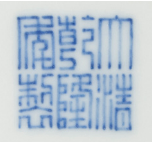
清 乾隆款 綠釉龍紋盤

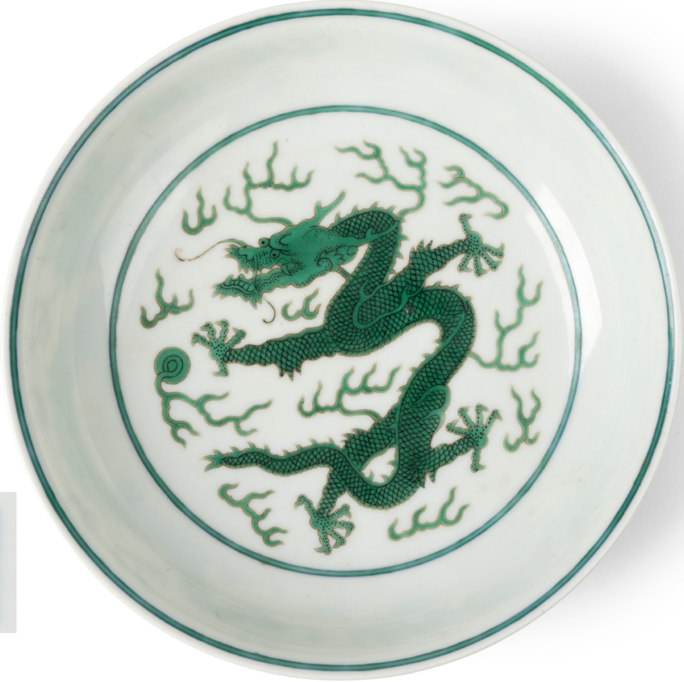
the interior painted with a sinuous dragon grasping for a pearl amidst flame scrolls below a pair of green-enamelled line borders, the exterior with a pair of five-clawed dragons in pursuit of flaming pearls, the base inscribed with a six-character Qianlong mark in underglaze blue

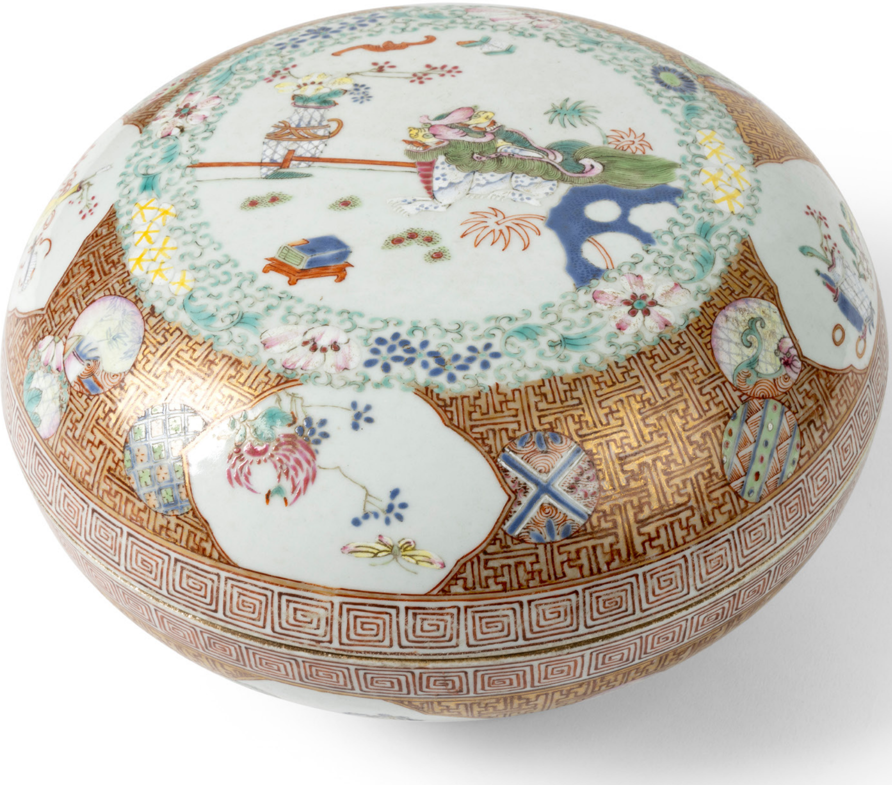
17.7cm diameter

Note: A similar dish in the Victoria and Albert Museum is illustrated in R. Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty*, London, 1986, no. 98 and another in the National Palace Museum, Taipei, was included in the *Special Exhibition of K’ang-Hsi, Yung-Cheng, Ch’ien-Lung Porcelain Ware from the National Palace Museum*, Taibei, 1986, illustrated in the Catalogue, p. 116, no. 86. Yongzheng and Jiaqing examples can be found in the Palace Museum, Beijing, illustrated in *Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, The Complete Collection of Treasures of the Palace Museum, Shanghai, 2009, nos. 76 and 77.

£3,000-5,000







194

LARGE GILT-DECORATED FAMILLE ROSE ‘QILIN’ BOX WITH COVER

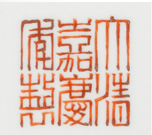
QING DYNASTY, JIAQING MARK AND POSSIBLY OF THE PERIOD

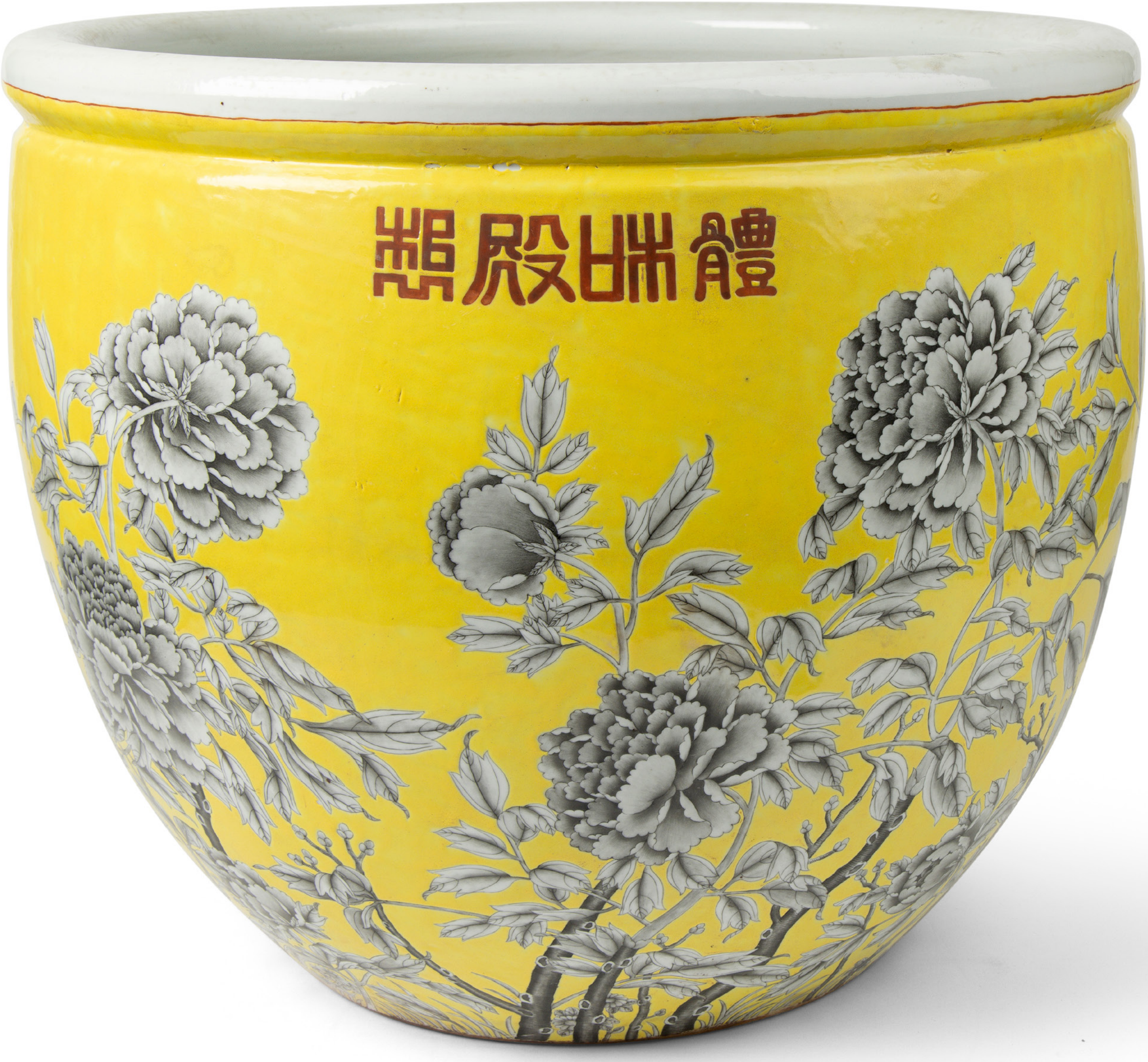
清 嘉慶款 粉彩描金麒麟開光博古圖大捧盒

the domed cover finely painted with two *qilin* with flower vase and books nearby in a flower-band cartouche, the sides of the cover and the box similarly decorated with butterflies, flowers and stylised patterns in cartouches or roundels, all against a continuous key-fret ground with gilt highlights, the base inscribed with a six-character Jiaqing mark in iron-red

26cm diameter

£2,000-3,000





195

LARGE YELLOW-GROUND GRISAILLE FISH BOWL

QING DYNASTY, GUANGXU PERIOD

清光緒 體和殿製款 黃地墨彩牡丹紋大缸

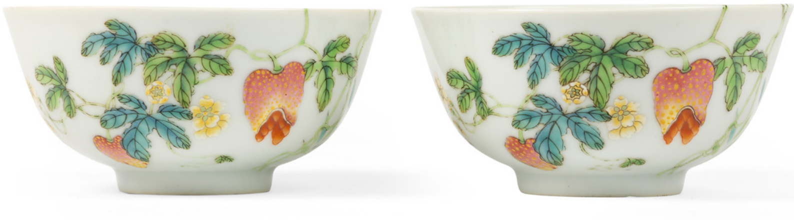
sturdily potted with rounded sides decorated in black grisaille with leafy peony branches issuing large blooms in various stages of growth against a bright yellow ground, the side inscribed with a four-character 'Ti He Dian Zhi' mark in iron red

53cm diameter

Provenance: Formerly in a private French collection

Note: The *Tihedian* (Hall of Manifest Harmony) was one of the six palaces in the north-western sector of the Forbidden City where the Empress Dowager Cixi lived during much of her tenure as Regent to her son, Emperor Tongzhi. Special porcelains such as the present example, were designed and produced for several of these palaces. Compare to a massive pair of yellow-ground Tihedian-marked fishbowls sold at Christie's New York, 29 November 1984, lot 577; another example of similar size was sold at Christie's Hong Kong, 30 May 2018, lot 3126

£1,000-1,500



196

PAIR OF FAMILLE ROSE ‘POMEGRANATES AND BUTTERFLIES’ BOWLS

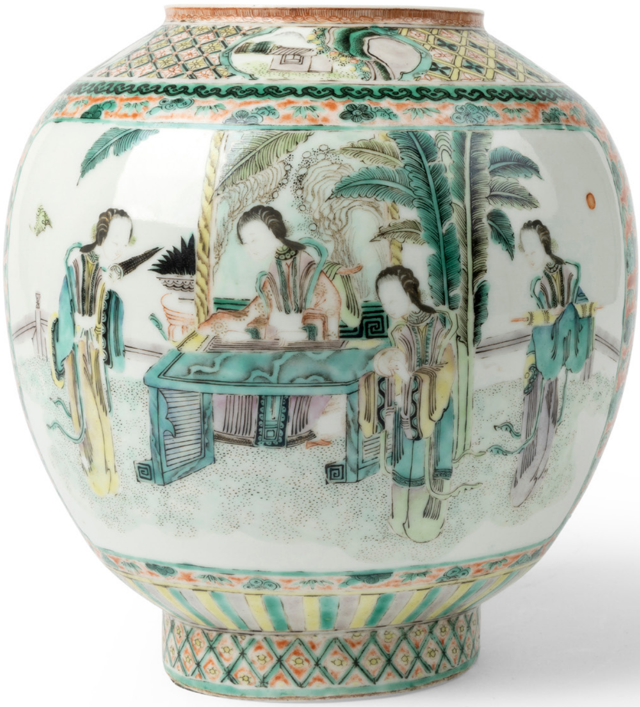
GUANGXU MARK, 20TH CENTURY

二十世紀 光緒款 粉彩石榴紋小碗一對

each delicately potted, the deep rounded sides decorated on the exterior with fruiting and flowering pomegranates with bamboo and butterflies in flight, the decoration continues over the slightly everted rim into the interior, the ripe fruit bursting open to expose the seeds, the base inscribed with a six-character Guangxu mark in iron-red (2)

11.3cm diameter

£400-600



197

FAMILLE VERTE OVIFORM LANTERN

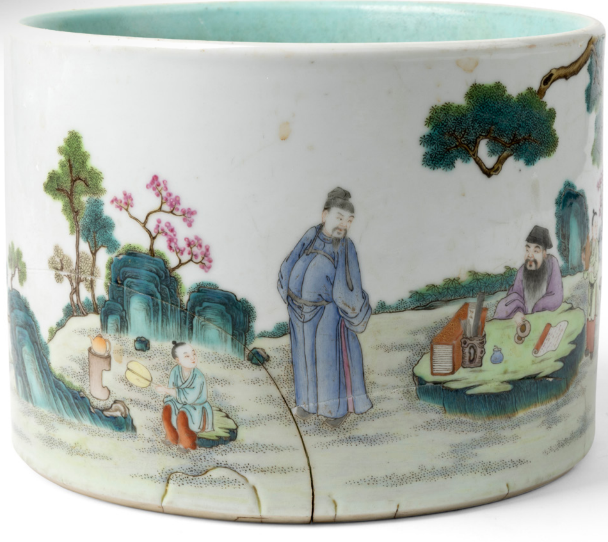
QING DYNASTY, 19TH CENTURY

清 綠彩庭院仕女圖燈罩

thinly potted, the body finely painted on both sides with panels of four ladies in a garden under the moonlight against a floral and bamboo foliage ground, set between diaper-ground shoulders and foot

19cm high

£800-1,200



198

FAMILLE ROSE ‘WINE AND TEA DRINKING’ BRUSH POT

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

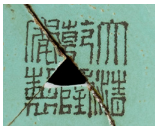
清 乾隆款 粉彩庭園人物圖詩文筆筒

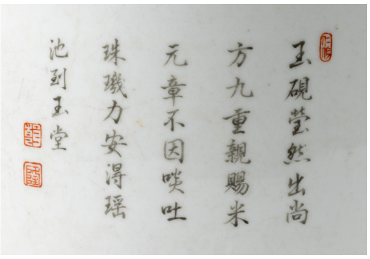
詩文：玉硯瑩然出尚方，九重親賜米元章。不因唉吐珠璣力，安得瑤池到玉堂。

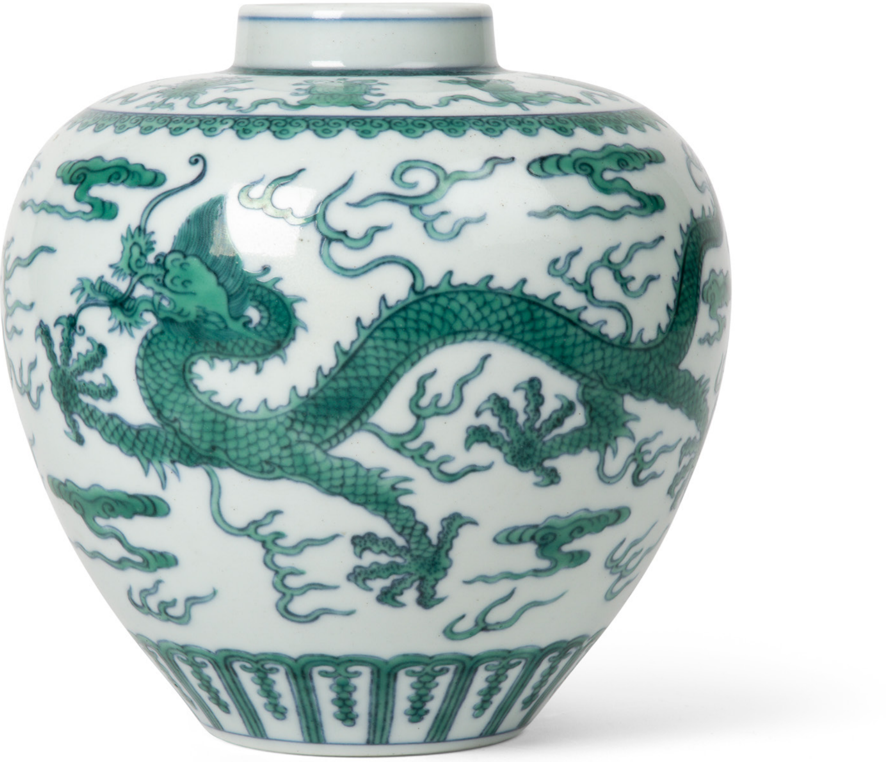
of broad cylindrical form with straight sides, painted around the exterior with a continuous scene taken after an episode of the *Dongpo shihua*, depicting the Song dynasty poet Su Dongpo seated at a rock desk with an inkstone in front, next to an open scroll with a wood brush pot containing further scrolls and a pile of books on the table, serviced by two attendants carrying a wine ewer and a cup, the poet and calligrapher Mi Fu standing aside, dressed in a long greyish-blue robe near a young attendant fanning a cooking kettle, all set in a garden scene with tall gnarled pines and plum blossoms, the reverse inscribed with a five-column poem by Su Dongpo, the base inscribed with six-character Qianlong mark on a turquoise ground

20.2cm diameter

£2,000-3,000







199

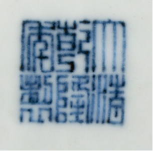
GREEN ENAMELLED ‘DRAGON’ JAR
QIANLONG MARK AND POSSIBLY OF THE PERIOD
乾隆款或到代 綠彩雙龍趕珠罐

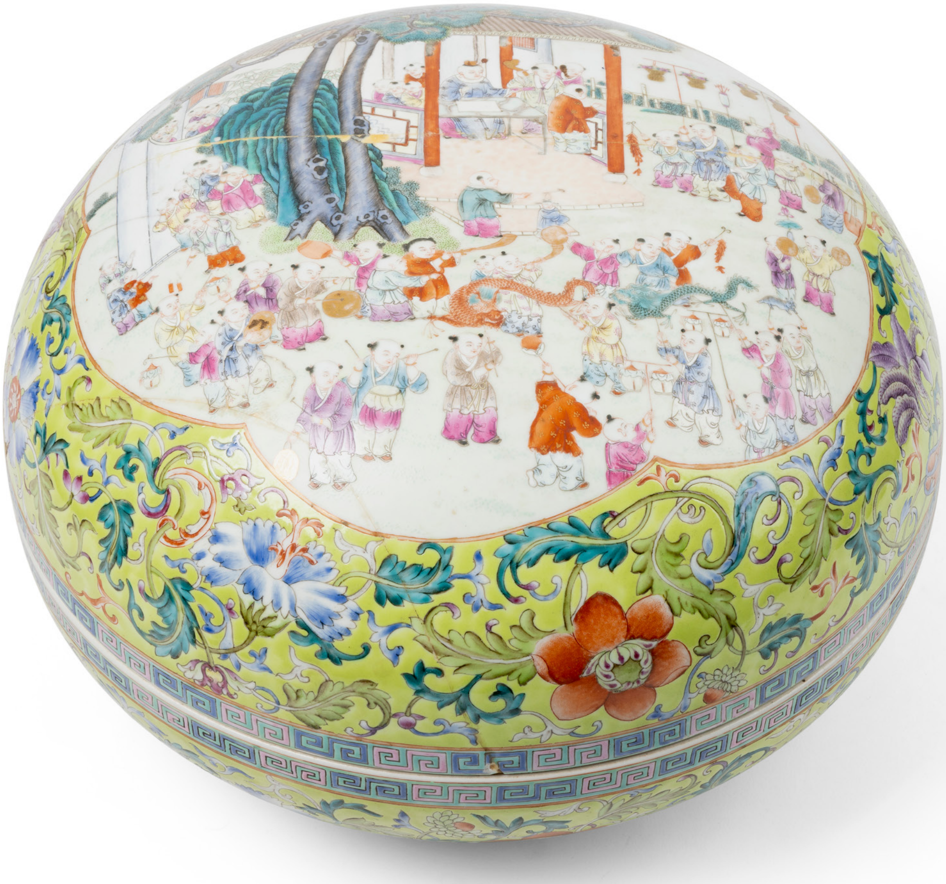
painted in delicate blue and enamelled in rich translucent pale apple-green around the body with two large five-clawed dragons pursuing flaming pearls, between bands of Buddhist emblems around the shoulder and stiff lappets above the foot

18.5cm high

Provenance: Private English collection, Surrey

£3,000-5,000





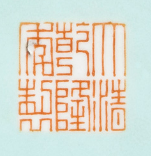
200

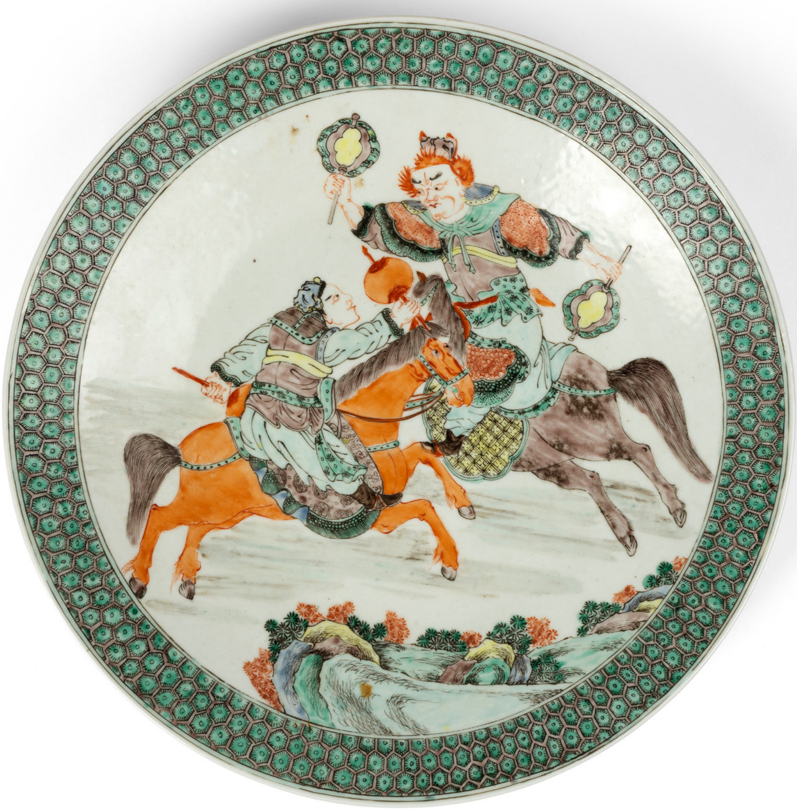
HUGE GREEN-GROUND FAMILLE ROSE ‘BOYS AT PLAY’ BOX AND COVER
QING DYNASTY, QIANLONG MARK BUT 19TH CENTURY
清 乾隆款 綠地粉彩開光嬰戲圖大捧盒

the domed cover finely painted with various boys playing in a garden setting within a six-lobed cartouche, the sides of the cover and box finely painted with various flowers in tendrils against a green ground, the rims further decorated with a key-fret band, the base inscribed with a six-character Qianlong mark against a turquoise ground

38.8cm diameter

£500-700





201

FAMILLE VERTE 'CAVALRIES' CHARGER

19TH-20TH CENTURY

十九至二十世紀 綠彩騎兵圖大盤

the interior painted with two cavalries in flight, the cavetto decorated with a stylised ground

39cm diameter

£600-800

202

LARGE FAMILLE VERTE 'PHEASANT' UMBRELLA STAND

QING DYNASTY, 19TH CENTURY

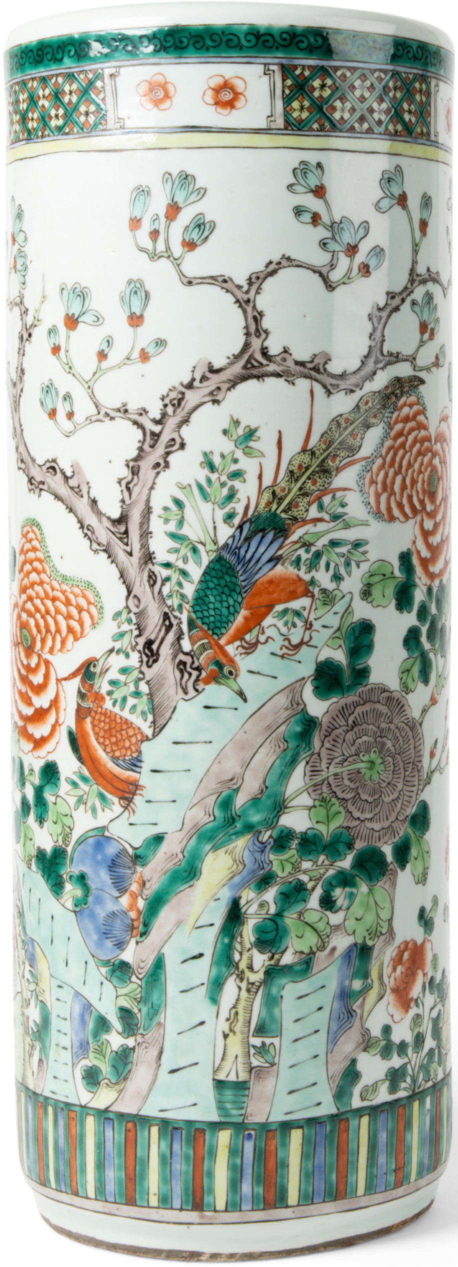
清 綠彩雉雞花卉紋大傘筒

the cylindrical body painted with a pair of pheasants and in a garden with rocks and various flowers, a band of brocade bands to the top and base

60cm high

Provenance: Private English collection, Surrey

£1,500-2,000



203

FAMILLE ROSE ‘VISITING HERMIT’ DISH

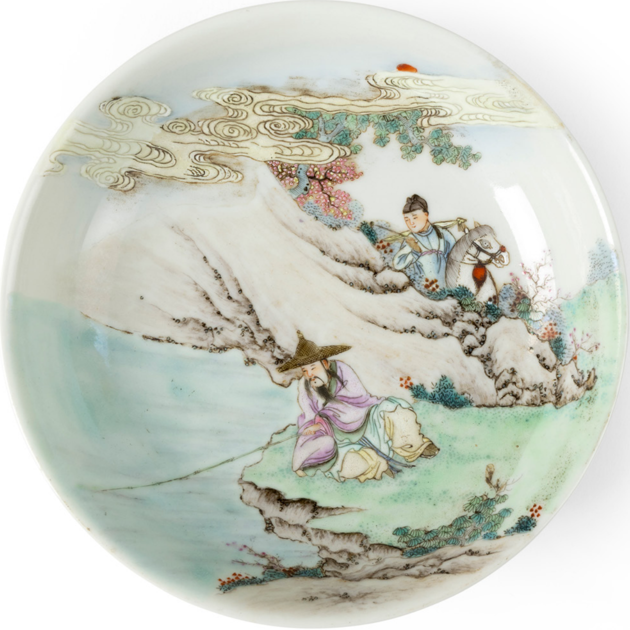
QING DYNASTY, 19TH CENTURY

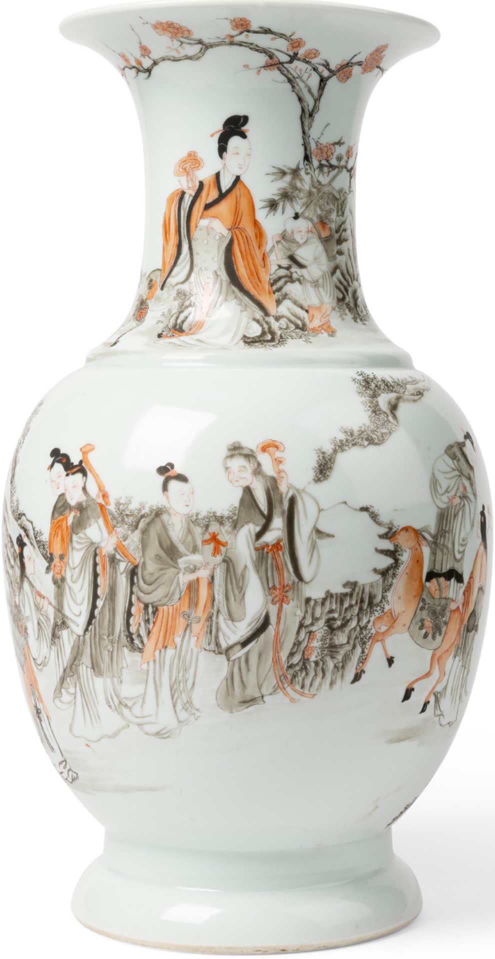
清 粉彩訪賢士圖盤

supported on a short foot and terminating to an everted rim, the interior finely painted with a scholar riding on a horse just emerging behind the mountain and heading to a fishing hermit sitting by the river bank, with swirling clouds and sun hanging on the sky, the base unglazed

15.1cm diameter

£300-500





204

IRON-RED AND GRISAILLE-DECORATED VASE

20TH CENTURY

二十世紀 墨彩礬紅祝壽圖瓶

the bulbous body supported on a tall splayed foot, the waisted neck terminating to an everted rim, both the body and neck painted with immortals holding either *ruyi*, *lingzhi* or flower baskets and with auspicious lion dogs and deer around, all in a garden setting

39.5cm high

£300-500

205

PAIR OF IRON-RED DECORATED ‘BATS’ SAUCERS

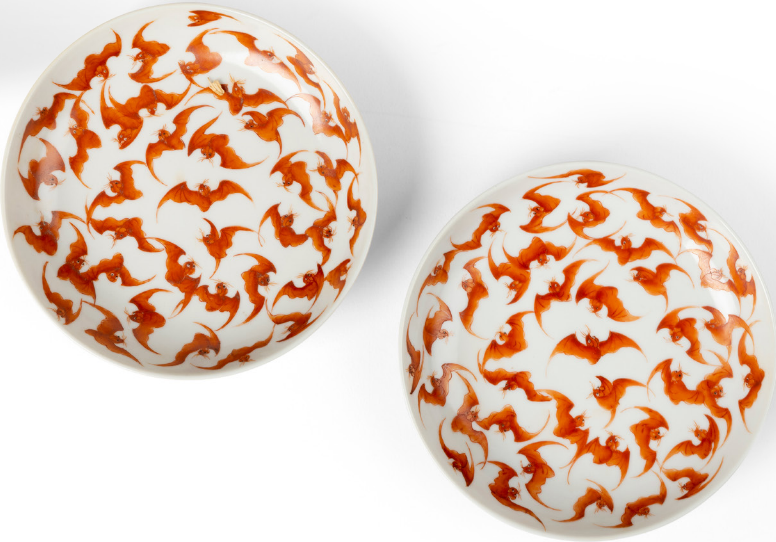
QING DYNASTY, 19TH CENTURY

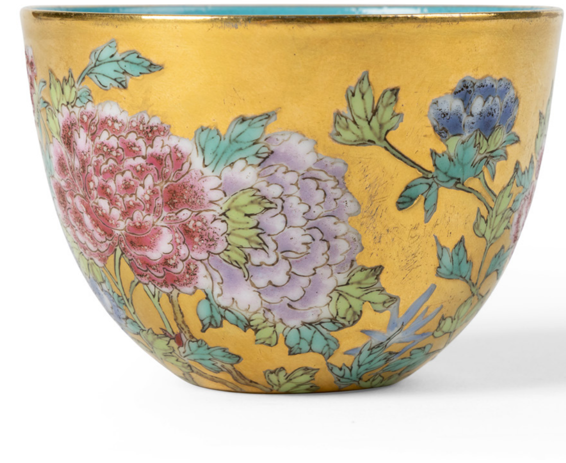
清 礬紅彩百蝠紋碟一對

each finely painted with various forms of bats in flight on the interior, exterior and the base (2)

12.3cm each

£300-500





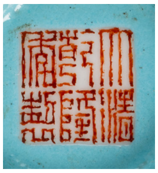
206

GILT-GROUND FAMILLE ROSE ‘PEONY’ CUP

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

清 乾隆款 金地粉彩牡丹紋杯

thinly potted, the bulbous body painted on the exterior with blossoming peonies on branches against a gilt ground, the interior and the base covered in turquoise glaze, the base inscribed with a six-character Qianlong mark in iron-red



6.5cm diameter

£1,000-1,500

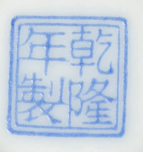
207

FAMILLE ROSE ‘PARTRIDGE’ BOX AND COVER

QIANLONG MARK BUT REPUBLIC PERIOD

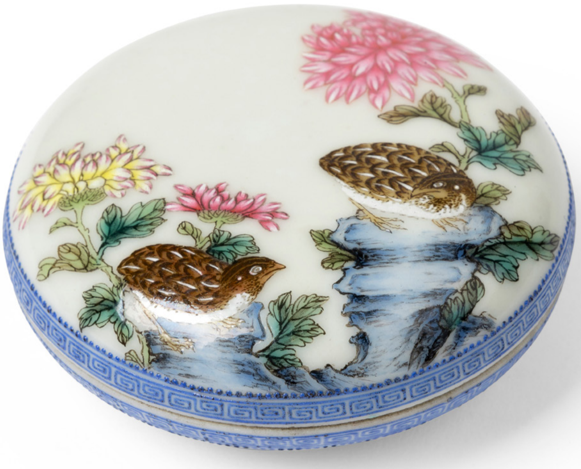
民國 乾隆款 琺瑯彩鵪鶉牡丹圖蓋盒

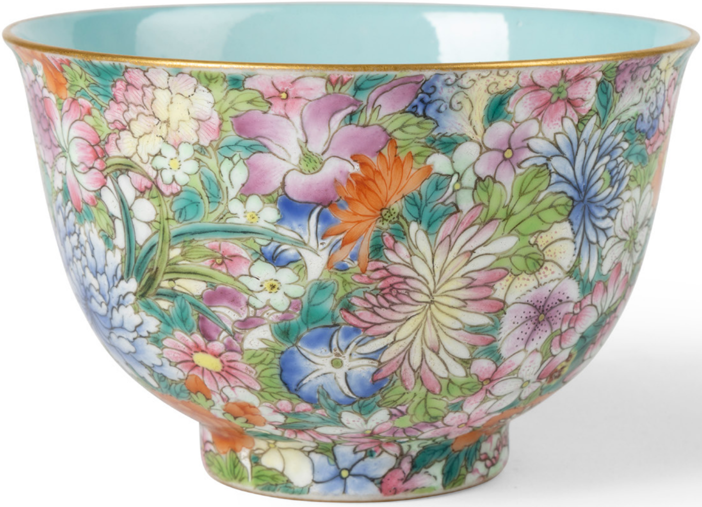
of circular form supported on a short foot, the domed cover finely enamelled with two partridges perching on rocks under blossoming peonies, a key-fret band encircling the rim of both cover and box, and around the foot, the base inscribed with a four-character apocryphal Qianlong mark in overglaze blue within the double foot ring



7cm diameter

£300-500





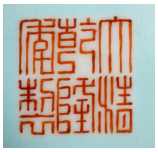
208

FAMILLE ROSE ‘MILLEFLEUR’ CUP

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

清 乾隆款 粉彩百花不落地杯

the exterior densely painted with *millefleur* pattern in vibrant palettes, the interior and the base covered in turquoise glaze, the base inscribed with a six-character Qianlong mark in iron red within a square



9.3cm diameter

£1,000-5,000

209

RARE ‘FALANGCAI’ ENAMEL ‘LOVERS’ VASE

QIANLONG MARK BUT REPUBLIC PERIOD

民國 乾隆年製藍料底款 仁化、世寧及碧露章款 琺瑯彩西洋人物紋瓶

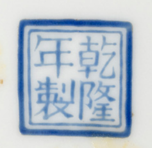
the body delicately painted with a western couple with golden hair resting under a large tree, a third female with exposed upper body peeking from the bush, the reverse inscribed with an inscription and three seals, the base inscribed with a four-character Qianlong mark in double square in blue enamel

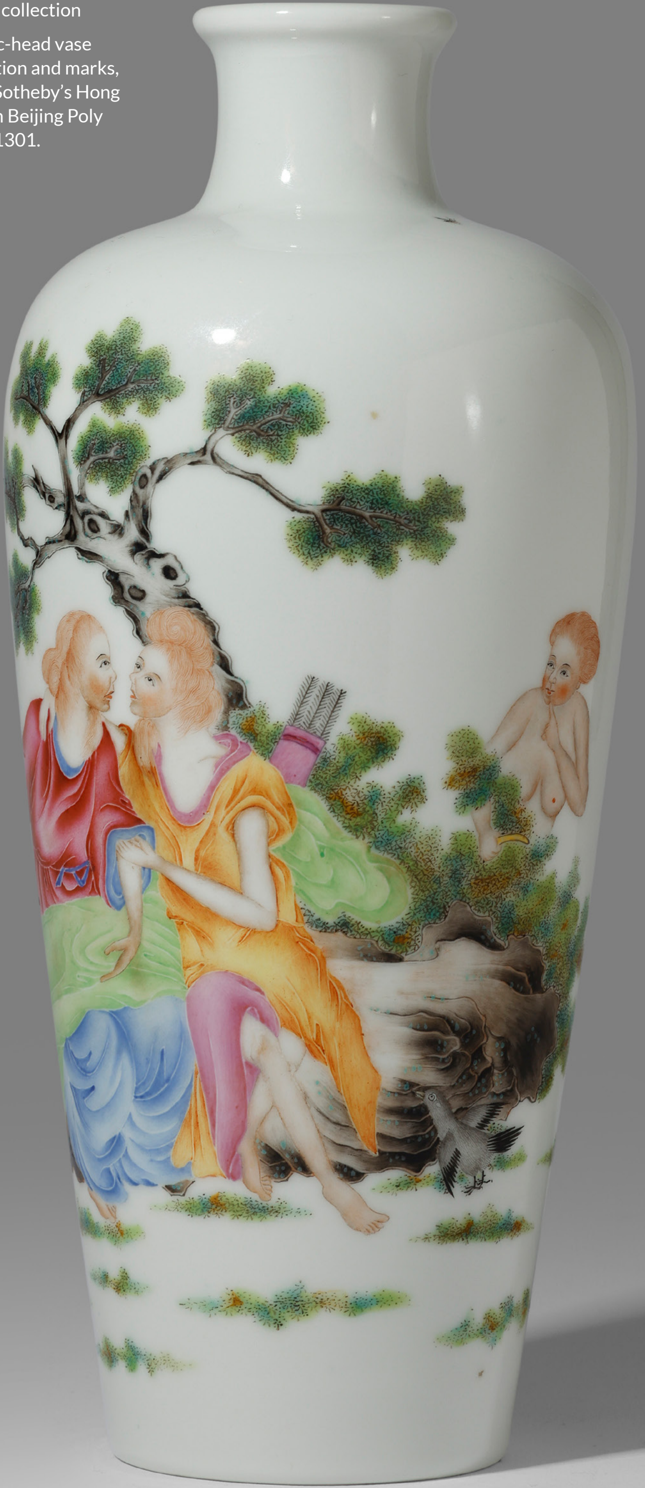
23cm high

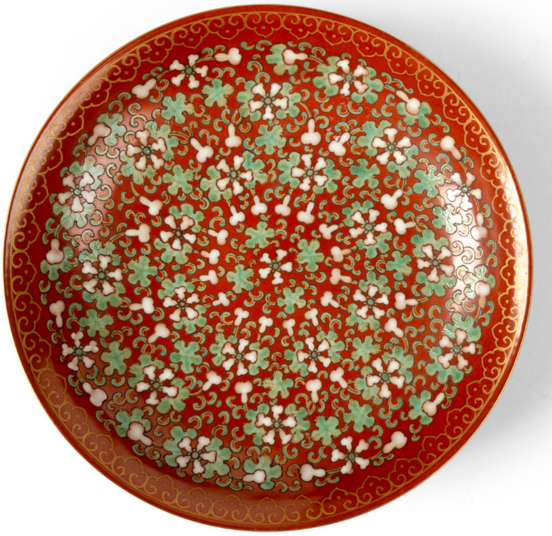
Provenance: Formerly in a private European collection

Note: a closely comparable famille rose garlic-head vase with similar decoration and the same inscription and marks, dated to the Republic period, was sold from Sotheby’s Hong Kong on 2nd November 1994, lot 215 then in Beijing Poly auction during 4th-5th November 2021, lot 1301.

£2,000-3,000







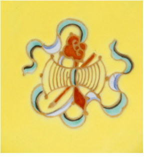
210

GILT-DECORATED FAMILLE ROSE ‘GOURD’ DISH

QING DYNASTY, 19TH CENTURY

清 醬地粉彩描金‘福祿壽喜’ 瓜瓞綿綿盤

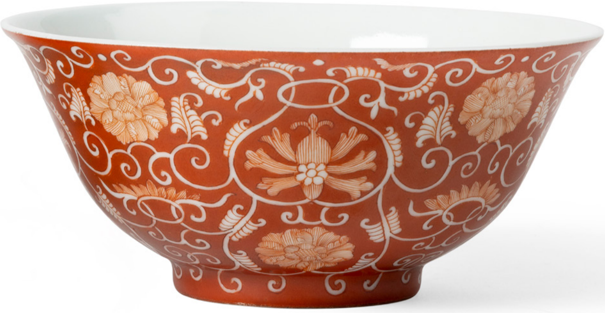
the interior finely painted with various small leafy gourds on tendrils against a brown-glazed ground highlighted in gilt-paint, the exterior adorned with four roundels respectively inscribed with *Fu* (Luck), *Lu* (Wealth), *Shou* (Longevity), and *Xi* (Happiness) against a yellow ground with continuous key-fret pattern, all between *ruyi*-headed bands below the mouth rim and on the foot, the base painted with a *qin* musical instrument and *ruyi* with ribbons



17.3cm diameter

Provenance: Formerly in a private French collection

£500-700



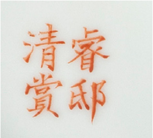
211

PAIR OF CORAL-GROUND RESERVE-DECORATED ‘LOTUS’ BOWLS

DAOGUANG MARK AND POSSIBLY OF THE PERIOD

道光款或到代 睿邸清賞款 珊瑚紅地留白纏枝連紋碗一對

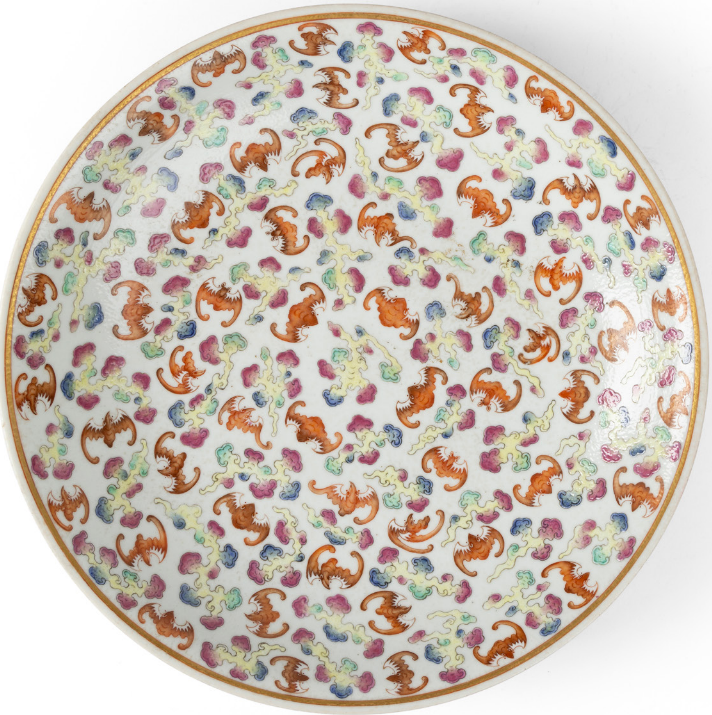
each finely potted with deep rounded sides rising from a short straight foot to an everted mouth rim, reserve painted in rich coral-red with blossoming lotus flower in tendrils, the interior glazed white, the base inscribed with a four-character ‘Rui Di Qing Shang’ mark in iron-red (2)



diameters: 14.9cm and 15.1cm

Provenance: Private London collection

£1,200-1,800



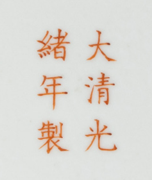
212

FAMILLE ROSE ‘BATS AND CLOUDS’ PLATE

QING DYNASTY, GUANGXU MARK AND OF THE PERIOD

清光緒款及年代 粉彩百蝠祥雲紋盤

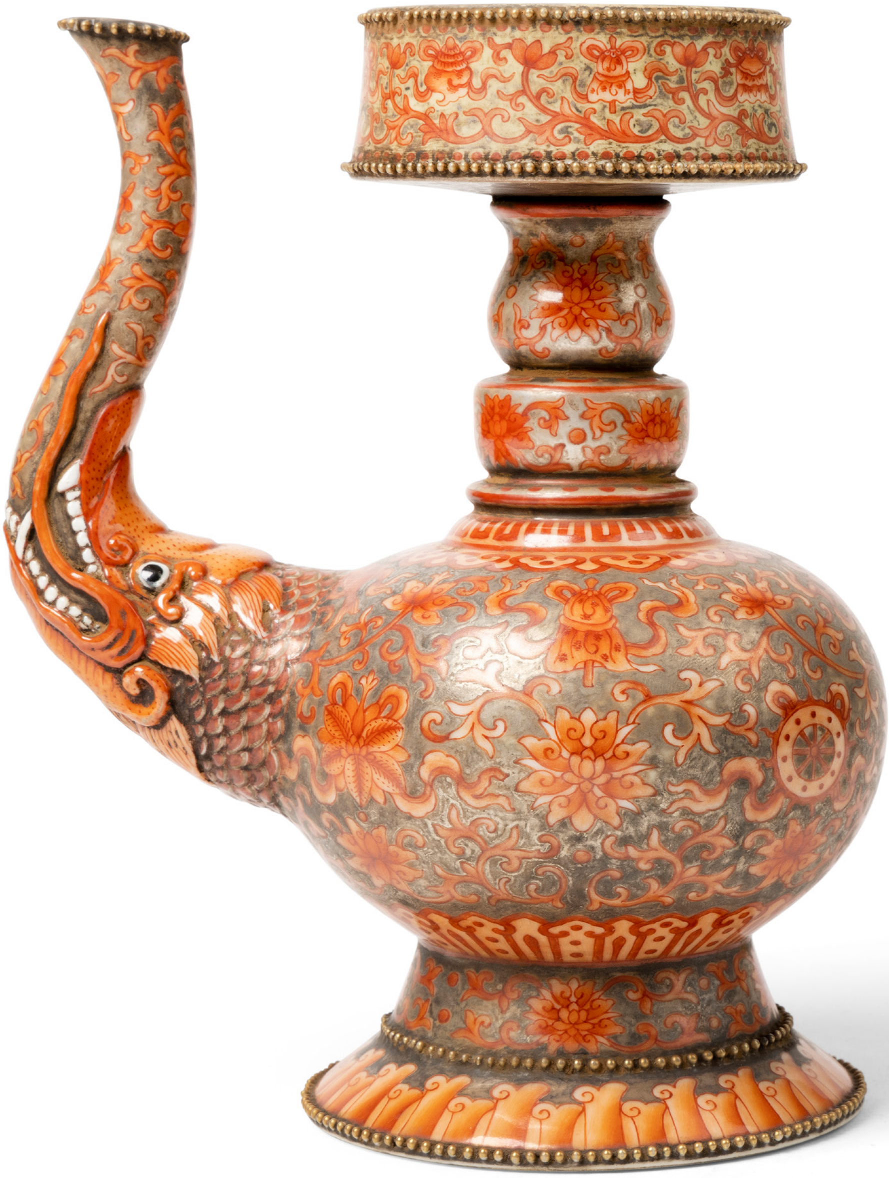
both the interior and the exterior fully painted with bats in flight amidst *ruyi*-head clouds, all between a gilt-decorated band around the mouth rim and above the foot, the base inscribed with a six-character Guangxu mark in iron-red

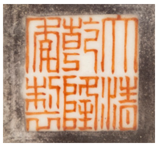


33cm diameter

Provenance: Formerly in a private English collection

£2,000-3,000





213

SILVER-GROUND IRON-RED DECORATED TIBETAN-STYLE EWER, PENBA HU

QING DYNASTY, QIANLONG MARK, 18TH-19TH CENTURY

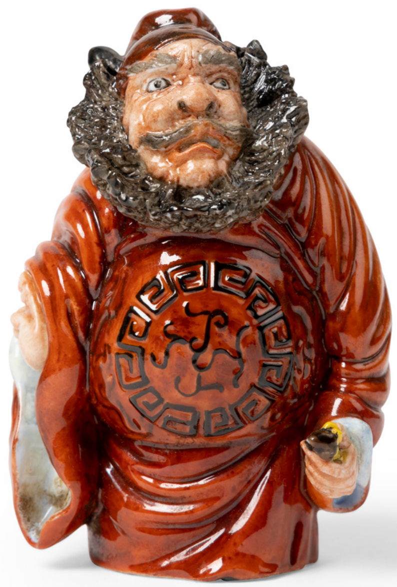
清 乾隆款 銀地礬紅彩八吉祥紋賁巴壺

the globular body raised on a spreading foot to a stepped neck, thick disc-shaped mouth, applied with a curved spout issuing from the moulded *makara* head, the body painted with the Eight Buddhist Emblems interspersed by leafy lotus flowers and scrolling, intertwining tendrils, framed by lotus lappets and *ruyi*-head motifs, the foot and mouth rims decorated with bands of raised bosses, inscribed on the base with a six-character Qianlong mark in iron-red against a silver ground

18.5cm high

Note: Ewers of this form, imitating the Tibetan metalwork, were first made in the Qianlong twenty-second year, 1757AD. They were intended either for use on the Buddhist altars in the palaces and temples of Beijing and Chengde, or as gifts for Tibetan lamas visiting the Imperial Court. According to the Qing court archives, the tribute list from Mukedeng on 29 July fiftieth year of Qianlong period, 1785AD, there was a pair of silver-ground iron-red decorated Penba Ewers. Compare to a highly similar example, with a six-character Qianlong mark, dated to the period, sold at Poly Macau, 3 Jan 2020, lot 939; Also compare to a similar example, Qianlong four character seal mark and of the period, sold at Christie's London, 12 Nov 2004, lot 602. Ewers like such were also made in different forms, see a turquoise-ground gilt-decorated Penba ewer, with the impressed eight auspicious symbols, dated to Qianlong period, is in the collection of The Palace Museum, Taipei, museum no. '中瓷003994N000000000'.

£1,500-2,000



214

FAMILLE ROSE FIGURE OF ZHONG KUI

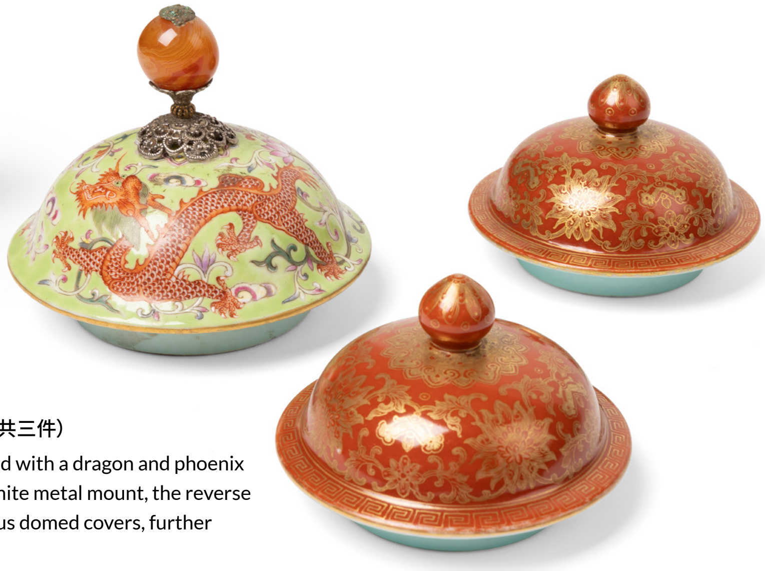
20TH CENTURY

二十世紀 粉彩鍾馗塑像

the vanquisher of ghosts moulded wearing an iron-red robe and official's headdress, with spurting beard, the ferocious face looks up

8.3cm high

£300-500



215

GROUP OF THREE PORCELAIN COVERS

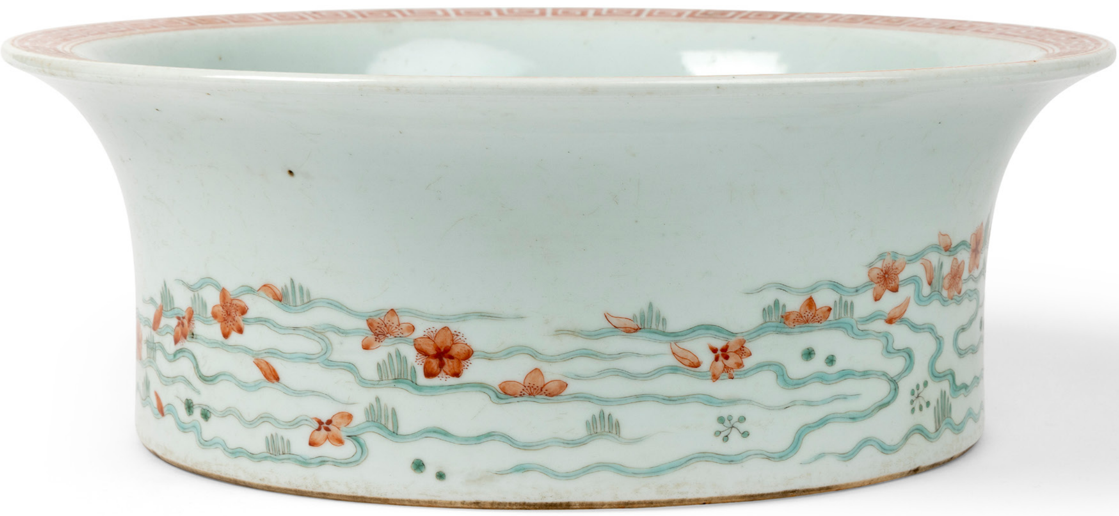
QING DYNASTY, 19TH CENTURY

清 綠地粉彩龍鳳紋瓷蓋鑲瑪瑙蓋鈕 礬紅彩描金蓮紋瓷蓋兩件(共三件)

comprising: one green-ground famille rose domed cover painted with a dragon and phoenix in flower tendrils, topped with an agate finial supported by a white metal mount, the reverse covered in turquoise glaze; and two gilt-decorated iron-red lotus domed covers, further painted with a key-fret band on the rim (3)

largest: 11cm diameter

£300-500



216

IRON-RED-DECORATED WITH GREEN-ENAMELLED BASIN

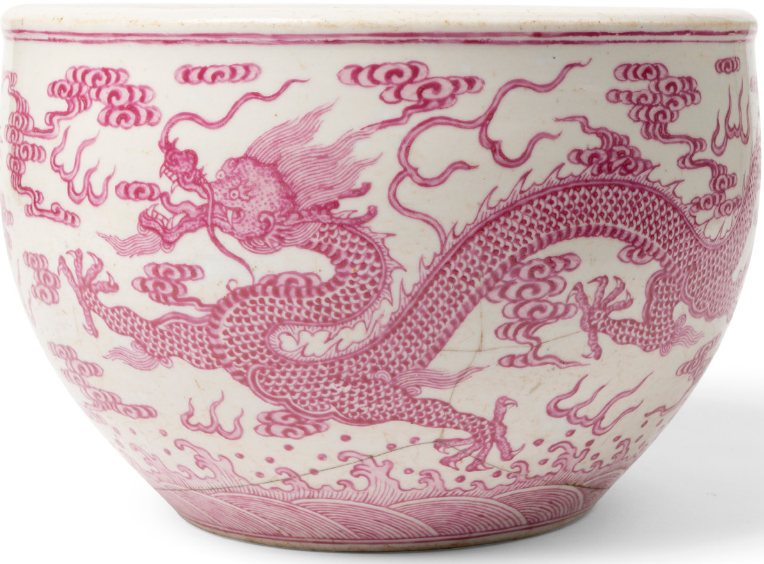
QING DYNASTY, 18TH-19TH CENTURY

清 礬紅綠彩桃花流水大盆

sturdily potted, the straight sides gradually terminating to a flared rim, the exterior painted with iron-red peach blossoms with green-enamelled aquatic plants in running river, the rim further adorned with key-fret pattern

34.5cm diameter

£5,000-7,000



217

PUCE-ENAMELLED ‘DRAGON’ BASIN

QING DYNASTY, 18TH-19TH CENTURY

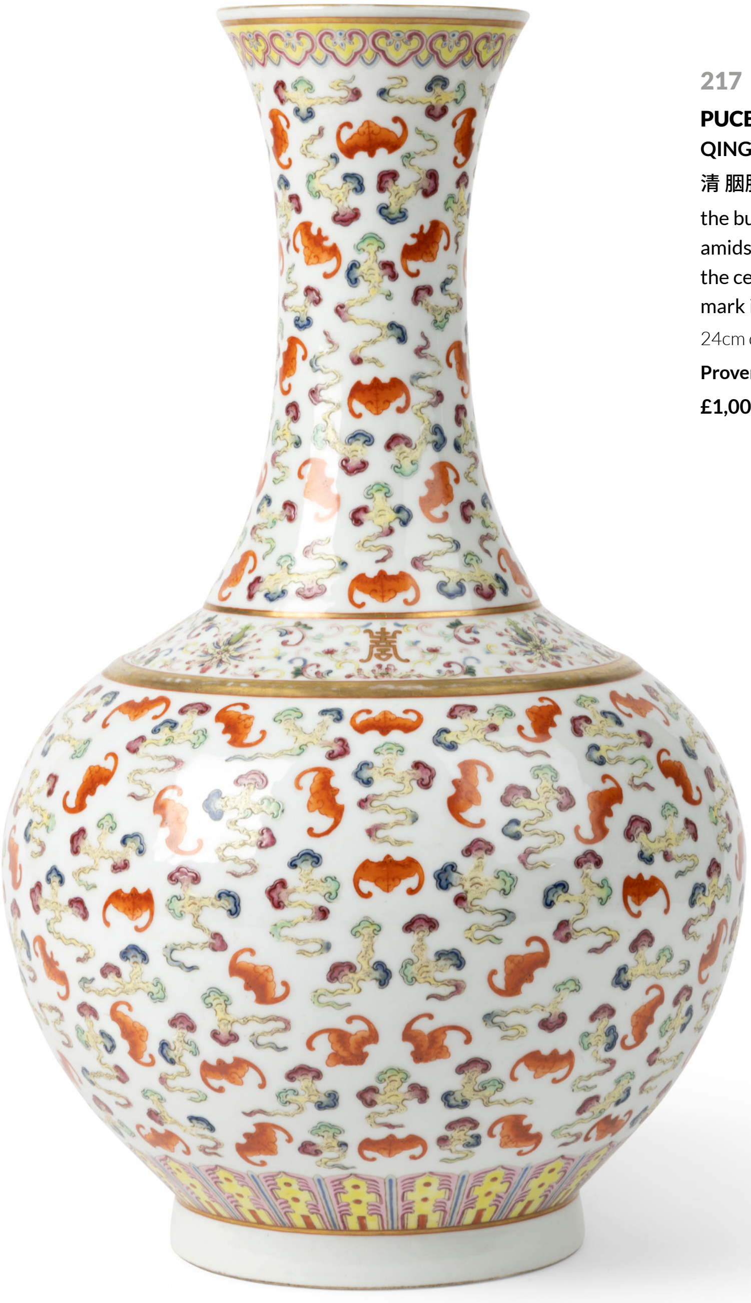
清 胭脂紅彩雙龍紋卷缸

the bulbous body painted on the exterior with two five-clawed dragons amidst *ruyi*-head clouds above swirling waves, the base with a *bi*-disc foot, the centre glazed in white and with a drilled through hole and remnant of a mark in underglaze blue

24cm diameter

Provenance: Formerly in a private European collection

£1,000-1,500



218

FAMILLE ROSE ‘BATS’ BOTTLE VASE

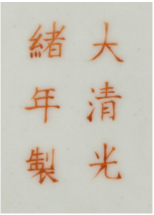
GUANGXU MARK POSSIBLY OF THE PERIOD

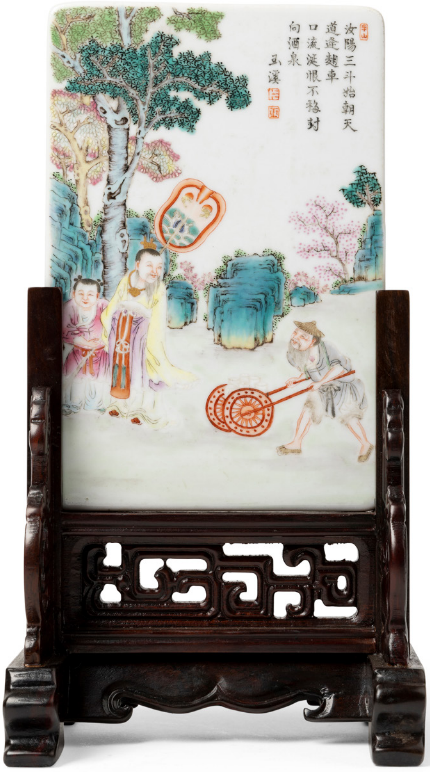
光緒款或到代 粉彩百蝠賞瓶

sturdily potted with a bulbous body raised to a waisted long neck, finely painted overall with ‘hundred bats’ motif in iron-red amidst multi-coloured *lingzhi*-headed clouds, the base inscribed with a six-character Guangxu mark in iron-red

38cm high

£1,200-1,800





219

FAMILLE ROSE ‘WINE MERCHANT’ INSCRIBED TABLE SCREEN

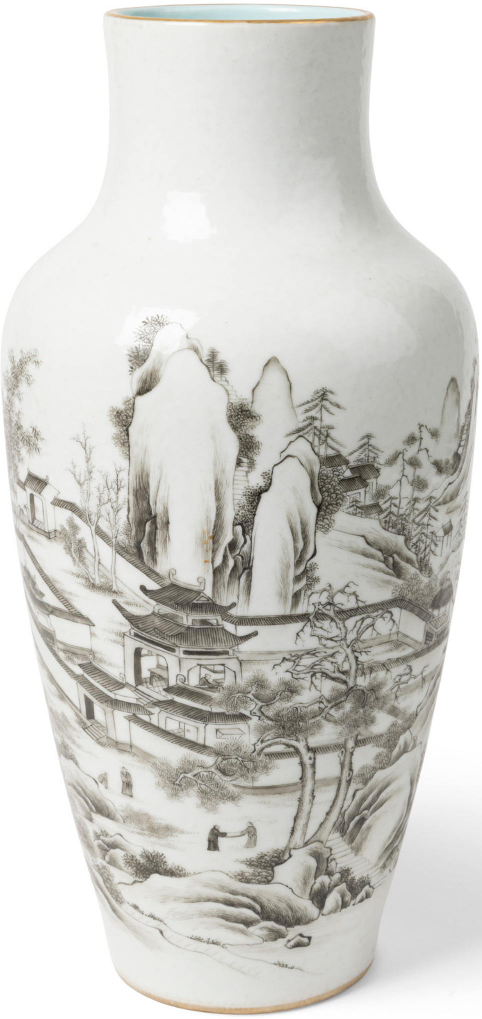
QING DYNASTY, 19TH CENTURY

清 玉溪款 粉彩飲中八仙詩文硯屏

the porcelain plaque of rectangular form, painted finely with wine merchant peddling wine placed on a cart to a crowned man accompanied by his attendant in a landscape setting, inscribed with a poem titled ‘Eight Immortals of the Wine Cup’ written by Tang-dynasty poet Du Fu, signed ‘Yu Xi’ and with red seal mark, with a fitted wooden stand

14cm x 9.5cm

£300-500



220

GRISAILLE-DECORATED ‘LANDSCAPE’ VASE

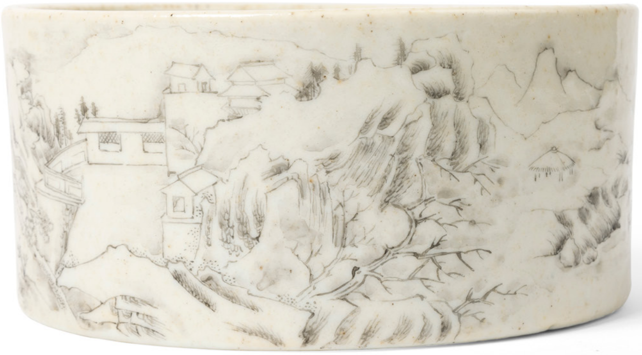
QING DYNASTY, 19TH CENTURY

清 墨彩山水人物紋賞瓶

the exterior painted with small figures in a large walled household with various pavilions, all against a mountainous landscape, the base covered in a turquoise glaze

38cm high

£300-500



221

GRISAILLE-DECORATED ‘LANDSCAPE’ WATER POT

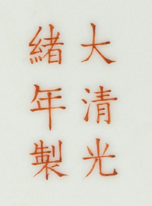
QING DYNASTY, 18TH CENTURY

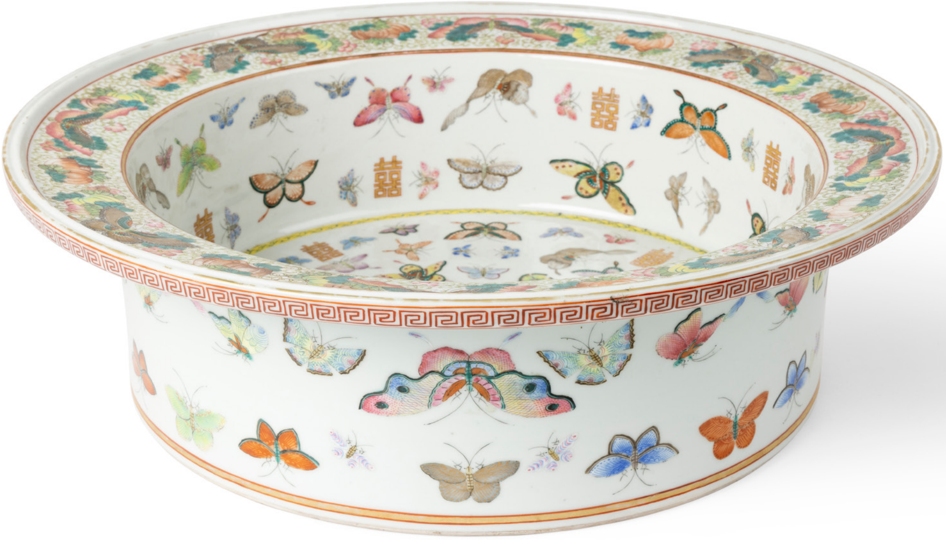
清 墨彩山水圖紋筆洗

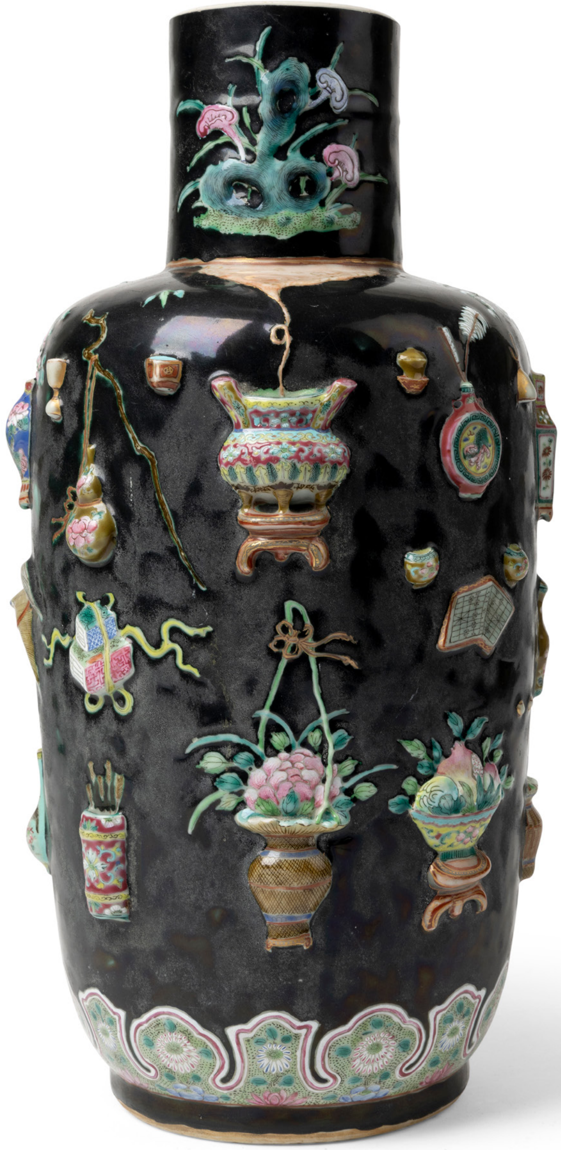
the cylindrical pot painted on the exterior with a continuous scene of small figures sailing on the river or riding on horses in mountainous landscape setting, the base unglazed

15.6cm diameter

£600-800







222

FAMILLE ROSE ‘BUTTERFLY AND HAPPINESS’ BASIN

QING DYNASTY, GUANGXU MARK AND OF THE PERIOD

清光緒款及年代 粉彩百蝶囍字紋大盆

the cylindrical body terminated to an everted rim, the interior and exterior painted with various forms of butterflies between ‘double happiness’ (*Xi*) characters highlighted in gilt paint, the mouth rim decorated with a key-fret band, the base inscribed with a six-character Guangxu mark in iron-red

41.5cm diameter

£1,000-1,500

223

FAMILLE ROSE RELIEF-MOULDED ‘ANTIQUITIES’ VASE

QING DYNASTY, 19TH CENTURY

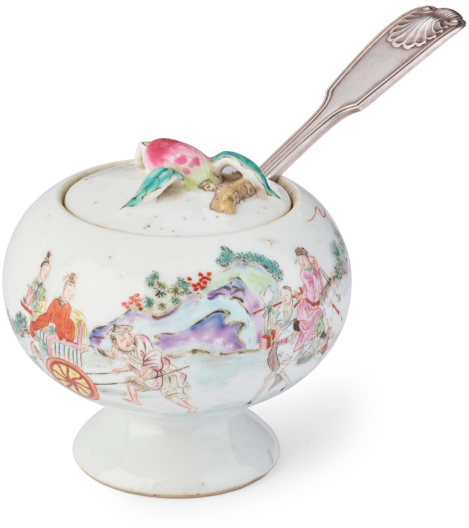
清 粉彩描金堆瓷博古圖瓶

the body decorated with moulded ‘Hundred Antiquities’ in high relief, such as table screen, incense burners and scholar’s desk objects, the neck further adorned with *lingzhi* fungus and rocks, all against a dark-green ground

40cm high

Provenance: Private collection, London

£500-700



224

FAMILLE ROSE CONDIMENT POT AND COVER

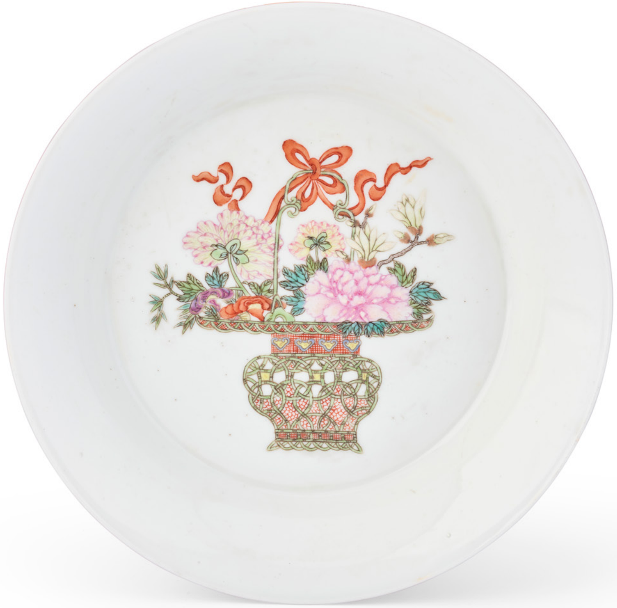
QING DYNASTY, YONGZHENG MARK, 18TH-19TH CENTURY

清 雍正款 粉彩人物故事紋小蓋罐帶銀勺

of slightly compressed globular form on a tall splayed foot, finely enamelled with a male figure on horse and female on wheelchair heading opposite directions, the mouth rim and lid each with a notch for spoon, peach-form finial on lid, the base inscribed with a four-character Yongzheng mark in underglaze blue, with a partial gilded silver spoon, hallmarked

7cm diameter

£500-700



225

FAMILLE ROSE AND PINK ENAMELLED 'FLOWER BASKET' DISH

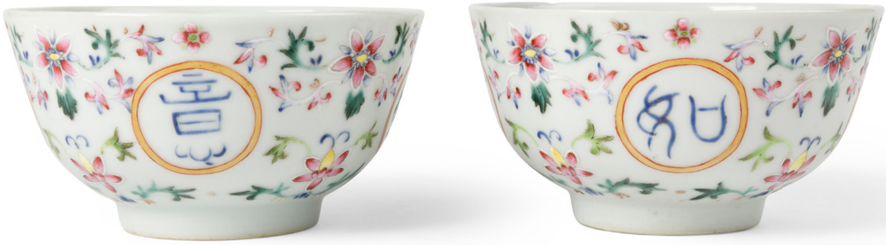
20TH CENTURY

二十世紀 外粉紅釉內粉彩花籃圖碟

finely painted in the interior with a bamboo-woven basket arranged with peonies, magnolia, *lingzhi* fungus and foliage, the outer cavetto enamelled in pink

16.9cm diameter

£400-600



226

PAIR OF FAMILLE ROSE 'FLOWER' CUPS

QING DYNASTY, 19TH CENTURY

清 粉彩吉祥如意杯一對

each finely decorated with four gilt-highlighted roundels respectively inscribed *Ji*, *Xiang*, *Ru* and *Yi* (meaning Your wish will come true), all against a floral ground, the base inscribed with the same four-character mark in iron-red (2)

9.8cm diameter each

£400-600

227

FAMILLE ROSE BARREL-FORM JAR WITH COVER

QING DYNASTY, 19TH CENTURY

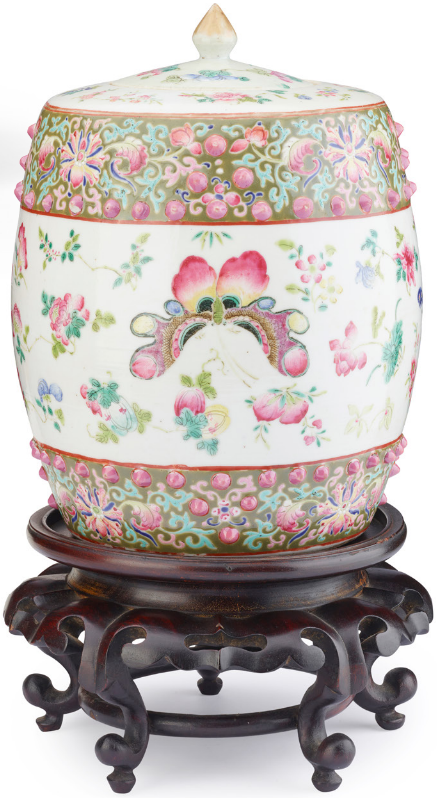
清 粉彩蝶戀花紋鼓式蓋罐帶木座

of bulging cylindrical form, central band decorated with butterflies and flowers, within two bands of scrolling lotus with raised bosses, on a wooden stand

26.5cm high

Provenance: Private Scottish collection, Edinburgh

£300-500



228

FAMILLE ROSE ‘FLOWER’ VASE

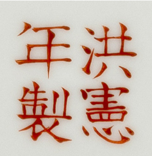
HONGXIAN MARK, 20TH CENTURY

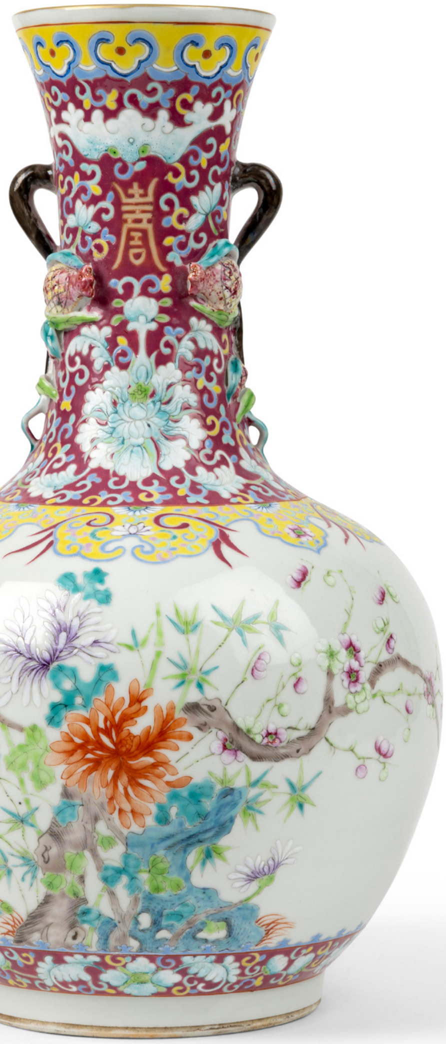
二十世紀 洪憲款 粉彩堆塑石榴花卉紋賞瓶

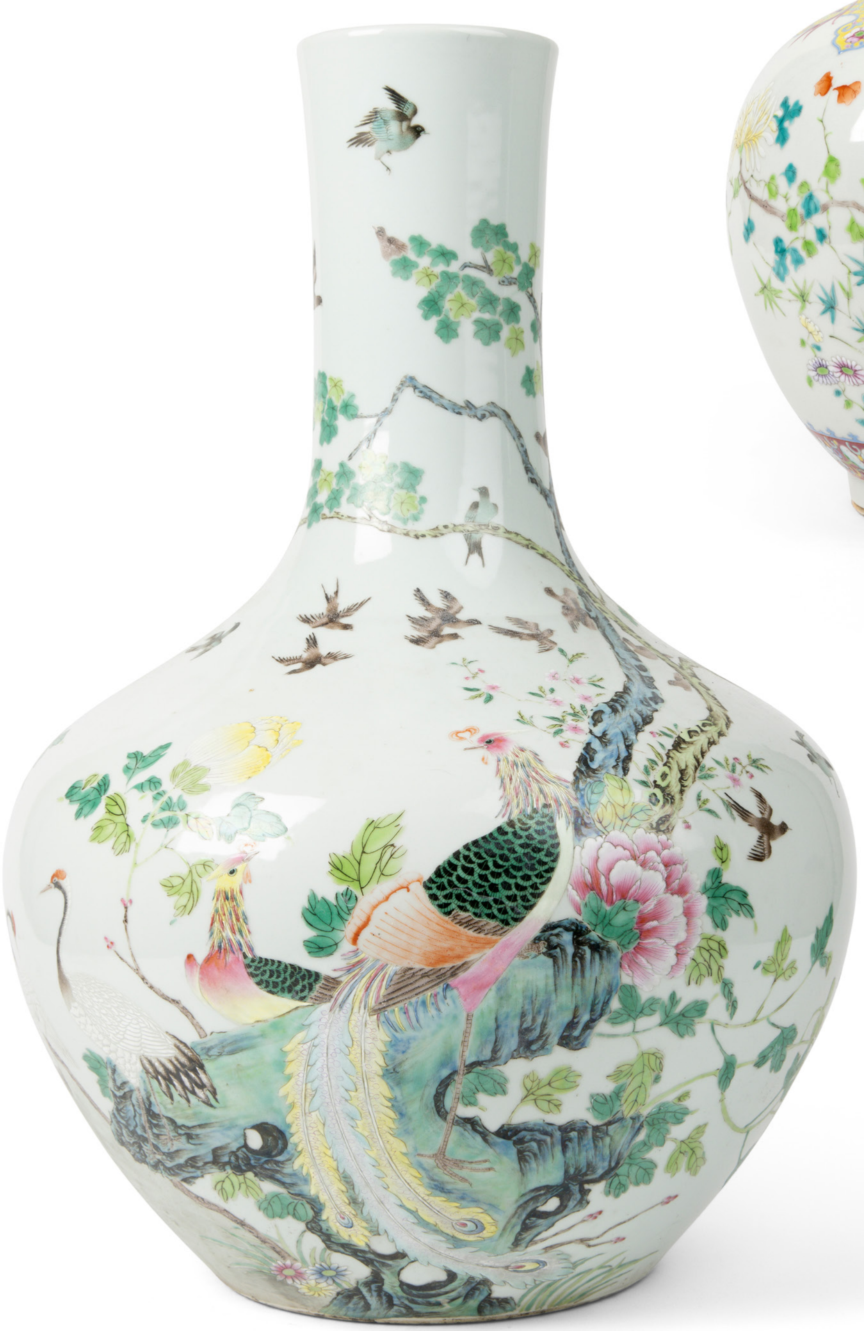
sturdily potted with a bulbous body raised to a waisted long neck, the body painted with blossoming chrysanthemum and prunus flowers with butterflies in flight, all below a yellow-ground *ruyi*-cloud band around the shoulder, the waisted neck adorned with bats and flowers on against a red ground, flanked by two branches of moulded pomegranates as handles, the base inscribed with a four-character Hongxian mark in iron-red

37.5cm high

£600-800







229

LARGE FAMILLE ROSE ‘PHOENIXES’ BOTTLE VASE

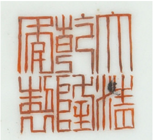
QING DYNASTY, 19TH CENTURY

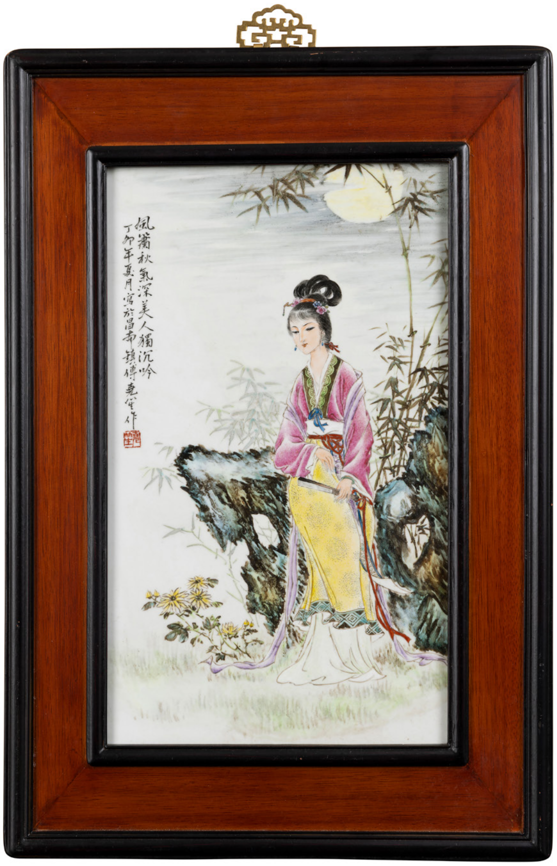
清 乾隆款 粉彩百鳥朝鳳大天球瓶

sturdily potted, the body finely painted with various birds, including magpies, cranes and mandarin ducks worshipping two large phoenixes on a rock, the base inscribed with a six-character Qianlong mark in iron red

56cm high

£1,000-1,500





230

FAMILLE ROSE 'LADY' PORCELAIN PLAQUE

20TH CENTURY, ATTRIBUTED TO FU YAOSHENG (1941-2003)

二十世紀 傅堯笙款 粉彩美人圖瓷板 木框

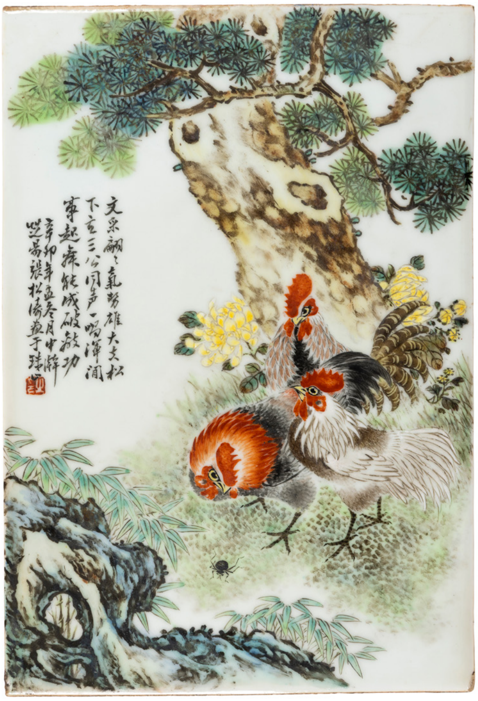
款識: 風蕭秋氣深/美人獨沉吟/丁卯年夏月/寫於昌南鎮/傅堯笙作

鈐印: 堯笙

finely painted with a lady holding fan leaning on rockwork, underneath bamboo and moon, inscribed upper left with poem, signed, sealed and dated to summer of Ding Mao year, corresponding to 1987AD, framed

43cm x 25.3cm

£300-500



231

FAMILLE ROSE 'ROOSTER' PORCELAIN PLAQUE

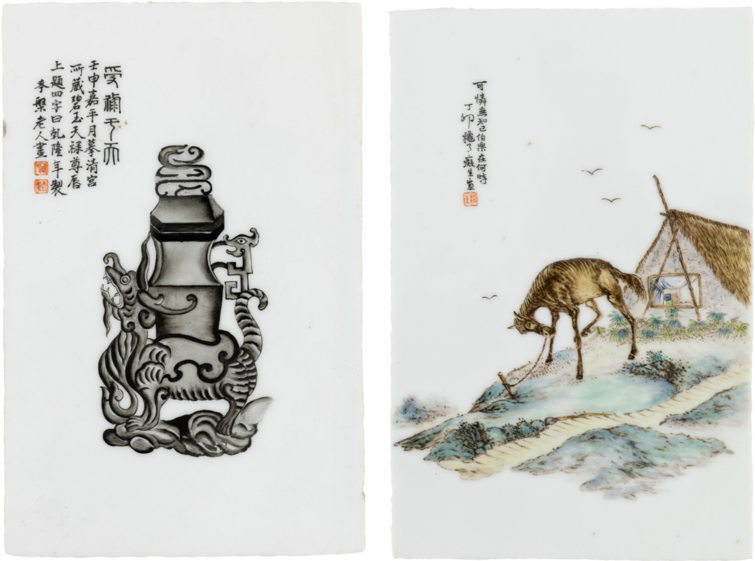
20TH CENTURY

二十世紀 張松濤款 粉彩大吉瓷板

of rectangular form, finely painted with three roosters chasing a spider under a large pine tree in a garden setting, inscribed with an inscription on the left, signed 'Zhang Song Tao' (1926-1994), dated to the year of Xin Mao, corresponding to 1951AD

32cm x 22cm

£600-800



232

TWO PORCELAIN PLAQUES

20TH CENTURY

**二十世紀 癡生款 粉彩馬紋 及 李槃款 墨彩 '受祿於天'
瓷板
(共兩件)**

comprising: a famille rose 'horse' plaque, inscribed upper left with a poem, dated to the Ding Mao year, corresponding to 1927, signed 'Chi Sheng', stamped 'Song Sheng'; and a grisaille 'archaic vase' plaque, upper left titled, dated to the year of Ren Shen (2)

20cm x 13.5cm and 20cm x 13cm

£300-500

233

FAMILLE ROSE ‘BOYS AT PLAY’ PORCELAIN PLAQUE

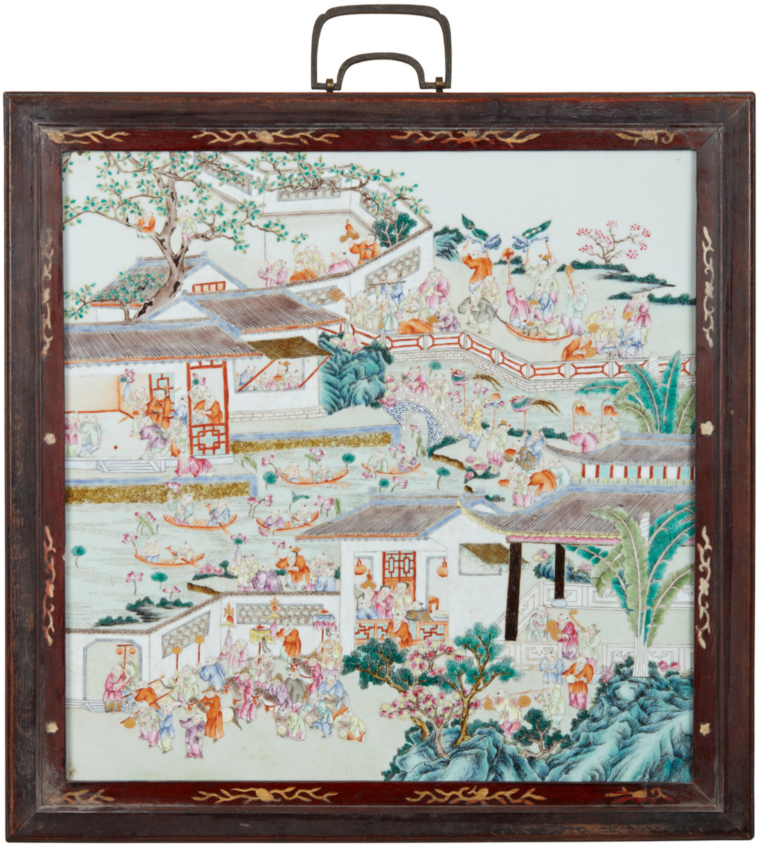
QING DYNASTY, 18TH-19TH CENTURY

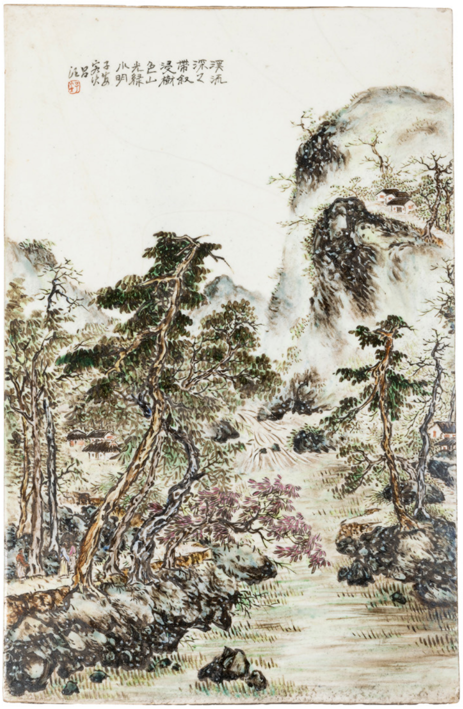
清 粉彩百子鬧春圖瓷板 木框

painted with ‘one hundred boys’ celebrating the Spring Festival in and out of an elaborate walled garden, framed

43.5cm x 43.3cm

£2,000-3,000





234

QIANJIANG ENAMELLED PORCELAIN PLAQUE

ATTRIBUTED TO DUAN ZIAN (ACTIVE 1920-1949)

二十世紀 段子安款 淺絳彩《溪流樹色》瓷板

of rectangular form, painted with a *shanshui* landscape and figures, inscribed with a poem upper left, signed and sealed

42.7cm x 27.5cm

£300-500

235

FAMILLE ROSE CIRCULAR PLAQUE

QING DYNASTY, 19TH CENTURY

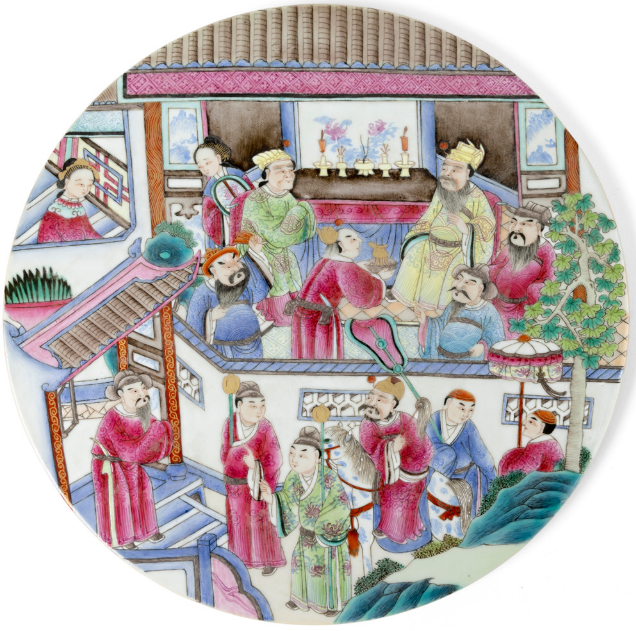
清 粉彩人物故事紋圓形瓷板

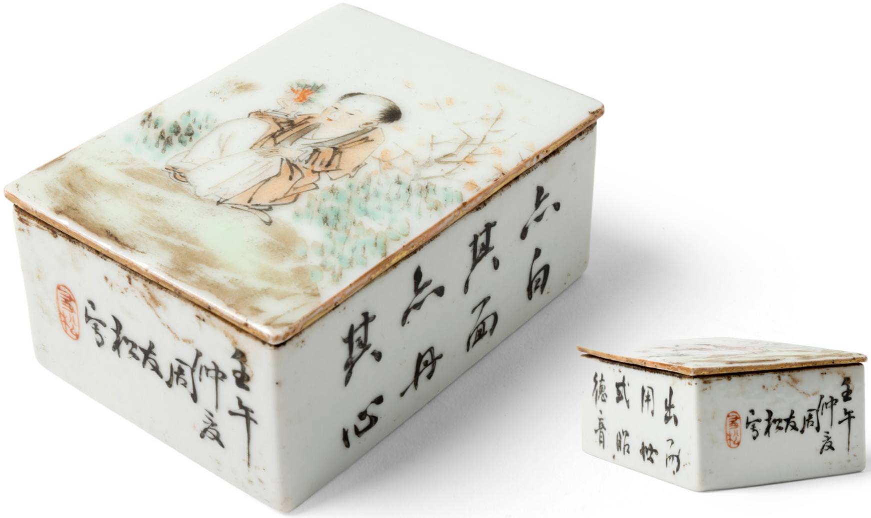
finely painted with two sections divided by a vertical wall and entrance, the upper indoor scene with two esteemed seated figures accepting *jue*-wine cup offered by a young man accompanied by older officers, the lower part in outdoor scene with more figures arriving with one on a horse and his entourage holding big fan and canopy, greeted by a man under the door

28.5cm diameter

Provenance: Private English collection, Surrey

£800-1,200





236

FAMILLE ROSE RECTANGULAR BOX WITH COVER

19TH-20TH CENTURY

十九至二十世紀 周友松款 粉彩童子採菊長方形印泥盒

the cover painted with a squatting body picking up a chrysanthemum flower, the four sides inscribed with corresponding poems, with the year of Ren Wu, signed ‘Zhou You Song’, the interior with remnant of red seal paste

10.5cm wide

£1,000-1,500

237

GROUP OF FOUR FAMILLE ROSE PORCELAIN WARES

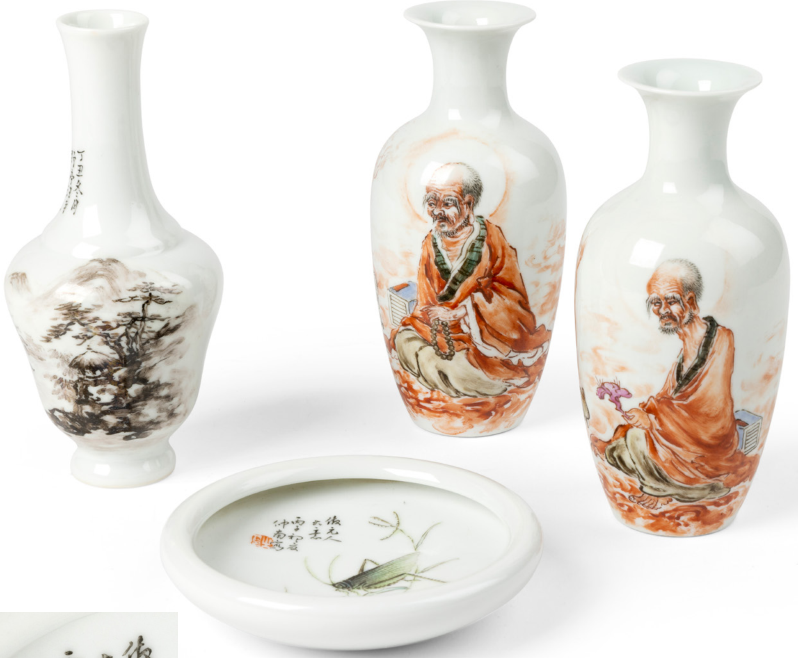
20TH CENTURY

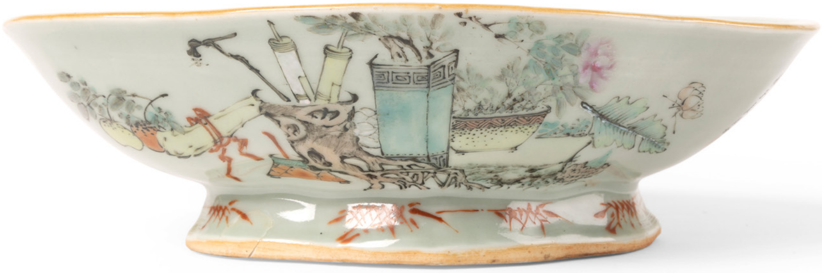
二十世紀 吳寄甄款 粉彩羅漢圖小瓶兩件、汪野亭款 墨彩山水紋小瓶 及 徐仲南款 粉彩螽斯紋筆舔（共四件）

comprising: two small vases depicting a seated arhat surrounded by books and smoke from an incense burner, each respectively holding a rosary and a *lingzhi* fungus, with inscription and signed by ‘Wu Ji Zhen’, the base inscribed with ‘Ji Zhen’ mark in iron-red; one small vase painted in ink with large pine trees in mountainous landscape, signed ‘Wang Ye Ting’, the base with a seal mark in iron-red; and one lipped rim brush lick with a cricket on grass, with inscription and signed by ‘Zhong Nan’, the base with a seal mark in iron-red (4)

largest: 13.5cm high

£300-500





238

QIANJIANG ENAMELLED INSCRIBED LOBED OVAL BOWL

19TH-20TH CENTURY

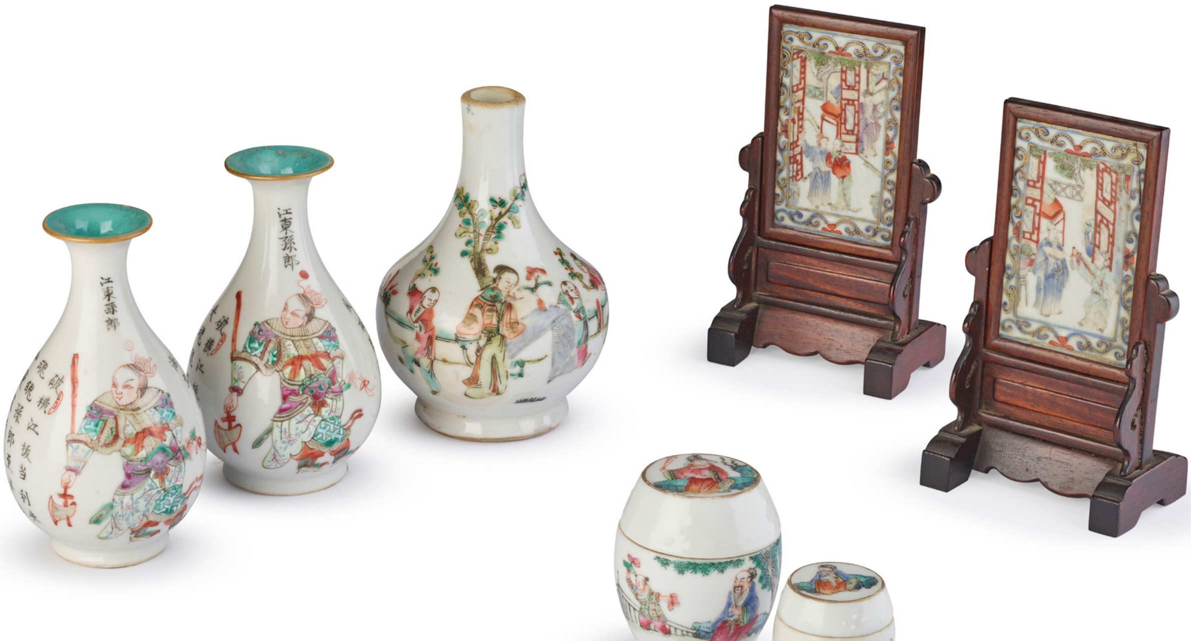
十九至二十世紀 淺絳彩博古圖高足盤

the exterior painted on a pale-celadon-glazed ground with *bogu* motif, an arrangement of hundred antiques on the one side, and a bird perching on a rock between blossoming peonies on the other side, accompanied by a three-line inscription including the year of Wu Zi, the splayed foot decorated with bamboo leaves in iron-red

26.8cm wide

Provenance: Private English collection, Surrey

£600-800



Reverse

239

GROUP OF SEVEN FAMILLE ROSE ‘FIGURAL’ MINIATURE WARES

QING DYNASTY, 19TH CENTURY

清 粉彩袖珍人物紋桌屏、瓶、鼓式蓋盒 及 無雙譜圖對瓶（共七件）

comprising: a pair of porcelain plaques mounted as table screens; a pair of ‘Wushuangpu’ vases; a bottle vase; and two gradual sized barrel-form lidded boxes (7)

heights: 13cm to 3.7cm

Provenance: Private Scottish collection, Edinburgh

£300-500

240

FAMILLE ROSE INSCRIBED HAT STAND

LATE QING DYNASTY TO REPUBLIC PERIOD, 19TH-20TH CENTURY

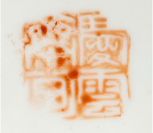
清末民初 慶雲齋畫款 粉彩採菊東籬下人物紋帽筒

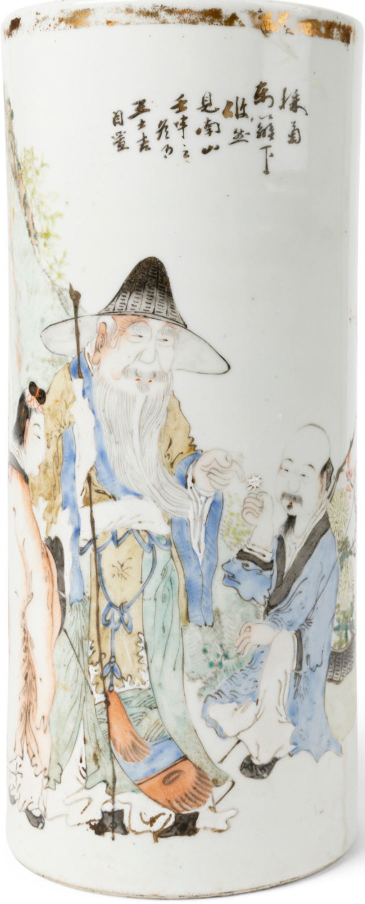
the cylindrical body painted with an elder scholar receiving freshly-picked white chrysanthemum flowers from his male attendant, with a corresponding inscription on the top meaning ‘By fence I pick chrysanthemums in pleasure; the southern hill comes to my sight at leisure’, the base stamped with a four-character ‘Qing Yun Zhai Hua (Painted by the Qingyun Studio)’ mark

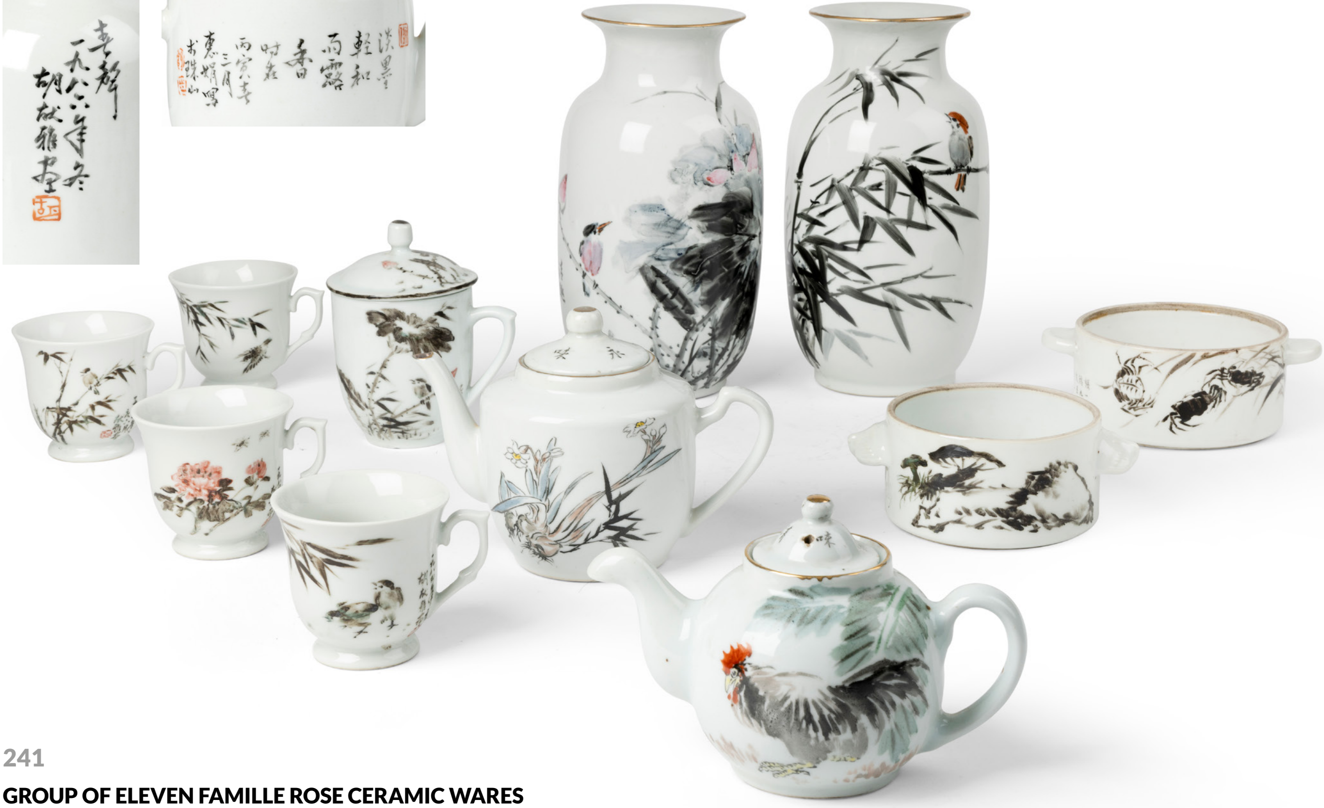
27.6cm high

Provenance: Private English collection, Surrey

£300-500







241

GROUP OF ELEVEN FAMILLE ROSE CERAMIC WARES

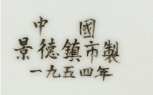
20TH CENTURY

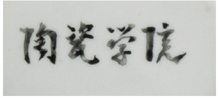
二十世紀 胡獻雅款等 各式粉彩瓷器（共十一件）

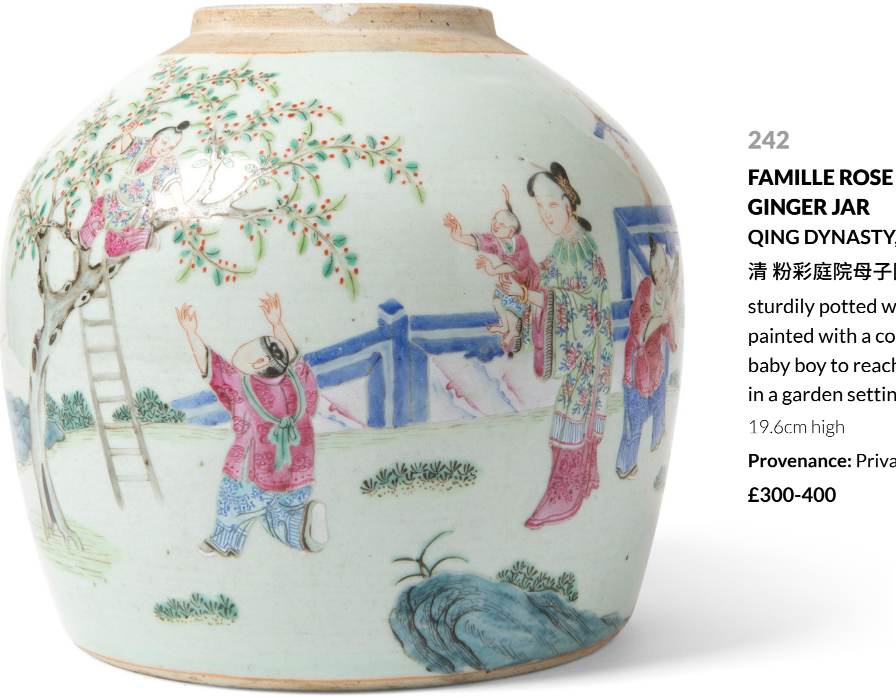
comprising: two vases decorated with birds perching on lotus or bamboo, each inscribed with 1986AD and signed 'Hu Xian Ya', the base inscribed with 'Tao Ci Xue Yuan' mark; one handled cylindrical pot decorated with fish and crabs, signed 'Zhang Hong Wen' and dated to 1953AD; the other handled cylindrical pot adorned with a large bird and the base inscribed with a three-line inscription meaning 'Made in Jingdezhen City, China, the year of 1954AD'; two lidded teapots respectively painted with a rooster and orchid, inscribed on the sides, both with 'Jing De Zhen Zhi' mark on the base; one tall lidded cup and four smaller cups with handles, each decorated with lotus, bamboo or birds, each base inscribed with 'Tao Ci Xue Yuan' mark (11)

largest: 24.5cm high

£300-500







242

FAMILLE ROSE 'MOTHER AND BOYS AT PLAY' GINGER JAR

QING DYNASTY, 19TH CENTURY

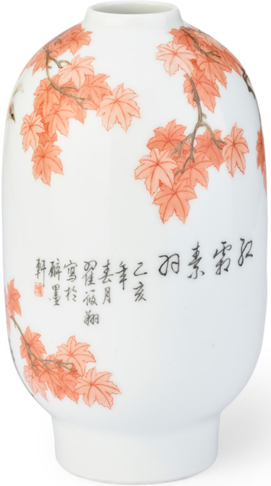
清 粉彩庭院母子圖嬰戲紋罐

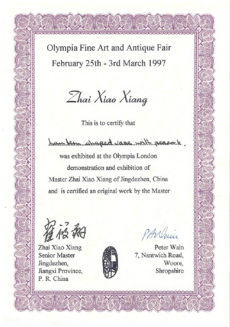
sturdily potted with high shoulders gently tapered down, painted with a continuous scene of a mother holding up a baby boy to reach a fruity tree, surrounded by playful boys in a garden setting

19.6cm high

Provenance: Private Scottish collection, Edinburgh

£300-400





Olympia Fine Art and Antique Fair
February 25th - 3rd March 1997

Zhai Xiao Xiang

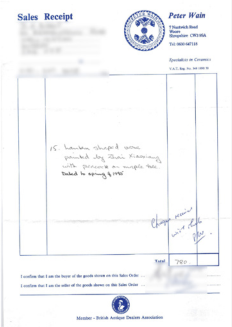
This is to certify that

lantern shaped vase with peacock.

was exhibited at the Olympia London
demonstration and exhibition of
Master Zhai Xiao Xiang of Jingdezhen, China
and is certified an original work by the Master

翟筱翔
Zhai Xiao Xiang
Senior Master
Jingdezhen,
Jiangxi Province,
P. R. China

Peter Wain
7, Nantwich Road,
Woore,
Shropshire



Sales Receipt

[redacted]

Peter Wain
7 Nantwich Road
Woore
Shropshire CW3 9SA
Tel: 0630 647118

Specialists in Ceramics

V.A.T. Reg. No. 348 1890 30

15. lantern shaped vase
painted by Zhai Xiaoxiang
with peacock on maple tree.
Dated to spring of 1995

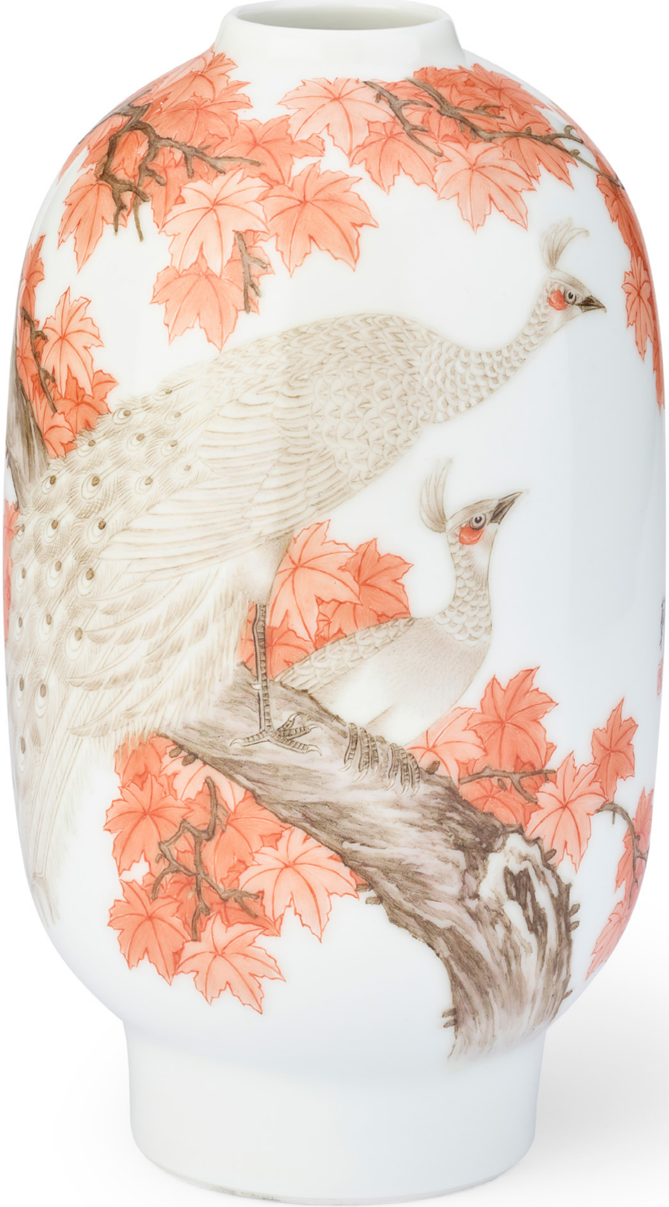
Cheque received
with thanks
PW.

Total 780.

I confirm that I am the buyer of the goods shown on this Sales Order … [redacted]

I confirm that I am the seller of the goods shown on this Sales Order …

Member - British Antique Dealers Association



243

FAMILLE ROSE 'MAPLE AND PEACOCK' VASE BY ZHAI XIAOXIANG (1944-)

1995

一九九五 翟筱翔款 景德鎮製底款 粉彩紅霜素羽白孔雀紋燈籠形賞瓶

the lantern-shaped oval body supported on a tall straight foot and terminating to a short inverted mouth rim, the body finely painted with two white peacocks perching on a large maple tree, one side inscribed with the title 'Hong Shuang Su Yu (Red maples with plain feathers)', dated to the Spring of Yi Hai year, corresponding to 1995, signed 'Zhai Xiao Xiang'

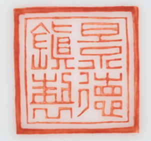
17.3cm high

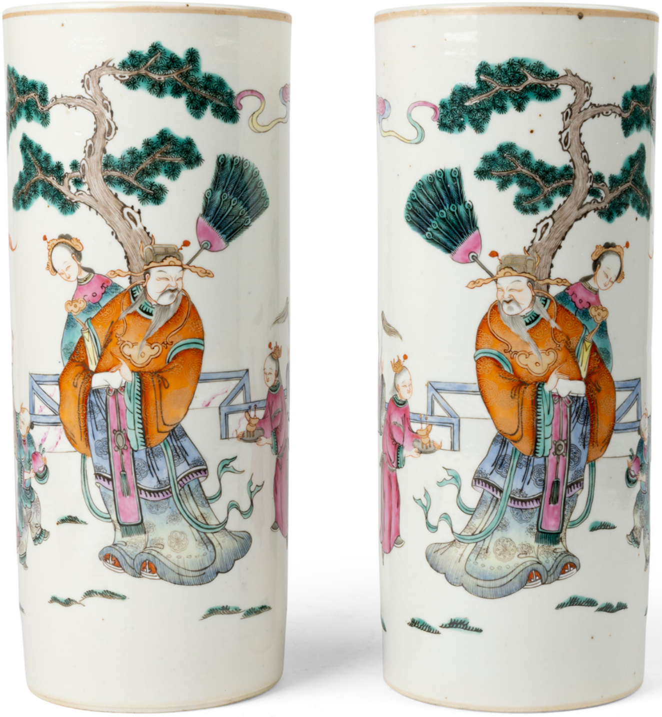
Provenance: Private English collection, London; acquired from Peter Wain, Shropshire during 25th February and 3rd March 1997 at the Olympia Fine Art and Antique Fair, with an original handwritten receipt which states the piece dates to Spring 1995, together with a certification states this vase 'was exhibited at the Olympia London demonstration and exhibition of Master Zhai Xiao Xiang of Jingdezhen, China and is certified an original work by the Master', signed by the artist and the dealer, the base inscribed with 'Jing De Zhen Zhi (Made in Jingdezhen)' mark in double square

£300-500

Note: Mr Zhai Xiaoxiang is one of eight Senior Masters currently working in Jingdezhen and the only one still painting in the traditional Imperial style. He was born in 1944 in Poyang county, Jiangxi Province. In 1955, he won a scholarship to the Art and Ceramics Training School, attached to the Art Porcelain Factory of Jingdezhen. During his time at the School he quickly earned a reputation for his excellent bird and flower painting. In 1975, he was invited by the Palace Museum, Beijing, to reproduce a copy, a porcelain, of a famous Kangxi Imperial cloisonne vase. The perfect work earned him not only the admiration of the museum and the industry in Jingdezhen but also a gold medal award from the President of the Chinese Republic. He is now a Consultant at the Jingdezhen Art College and the Deputy Director of the Jingdezhen Ceramic Research Institute, and his works are passionately collected in Taiwan, Hong Kong and Japan with a waiting list for his latest masterpieces.

A comparable vase with overglaze decoration of birds on a rock was painted by Zhia Xiaoxiang himself and given to V&A during the Olympia Fine Art and Antique Fair in February 1997, accession number FE.66-1997





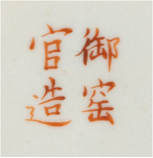
244

PAIR OF FAMILLE ROSE HAT STANDS

20TH CENTURY

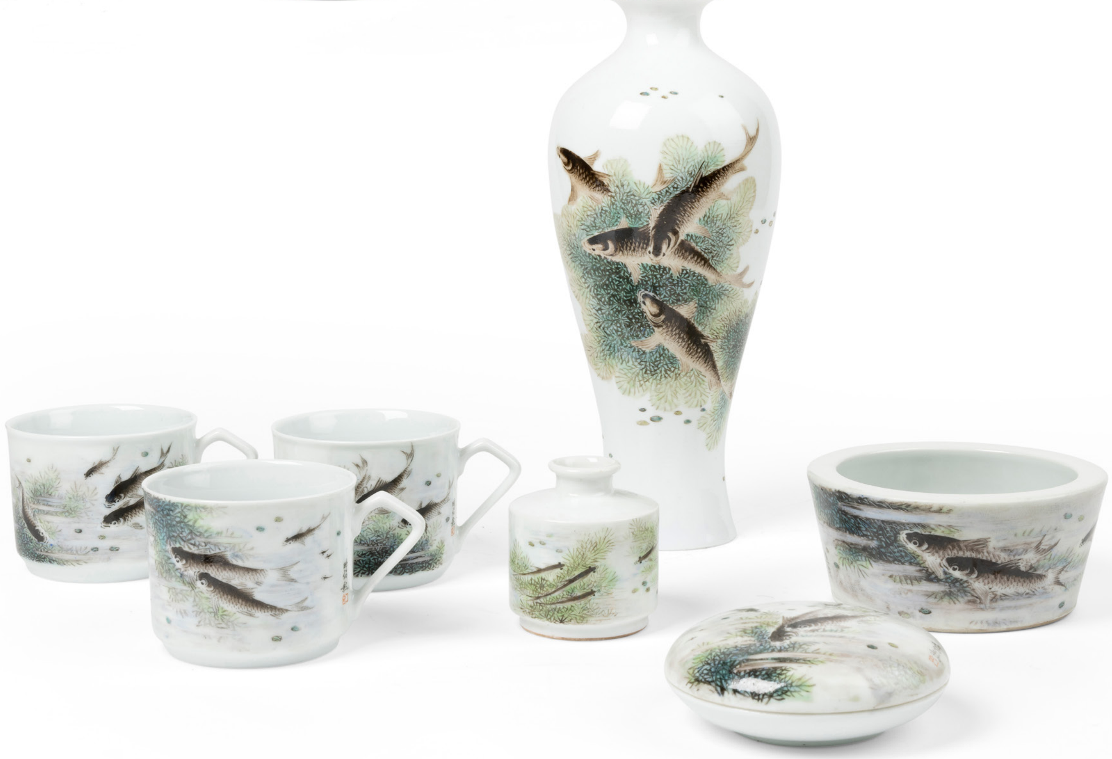
二十世紀 粉彩加官晉爵帽筒一對

each of cylindrical form, the body painted with an officer offered by a Daoist immortal with a wine cup *jue* symbolising promotion in his rank, and also offered by the *Shoulao* God of Longevity with a peach symbolising long life, the base inscribed with a 'Yu Yao Guan Zao' (Made by the Imperial kiln) mark in iron-red (2)



30.1cm high each

£500-700



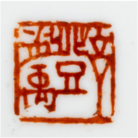
245

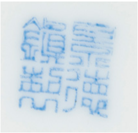
GROUP OF SEVEN FAMILLE ROSE 'CARPS' INSCRIBED PORCELAIN WARES

20TH CENTURY

二十世紀 鄧肖禹款 粉彩魚藻紋瓶 及 時幻影款 圓蓋盒、筆洗、小瓶及咖啡杯三件 (共七件)

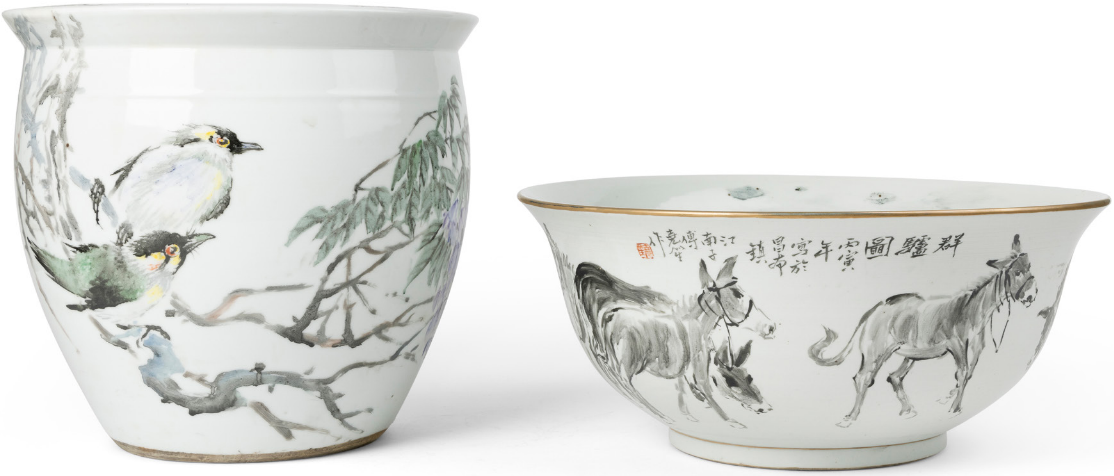
comprising: all seven pieces similarly decorated with carps amongst aquatic plants; including one baluster vase, thinly potted signed Deng Xiaoyu (1920-2000) and with the year of Ding Mao, corresponding to 1987, the base with the artist's seal; the other six items all signed Shi Huanying (1908-1968), including a circular covered seal paste box, a circular brush washer, a small cylindrical vase, and three handled coffee cups, each stamped with a blue 'Jing De Zhen Zhi' mark on the base (7)





largest: 25.5cm high

£300-500



246

TWO FAMILLE ROSE BASINS

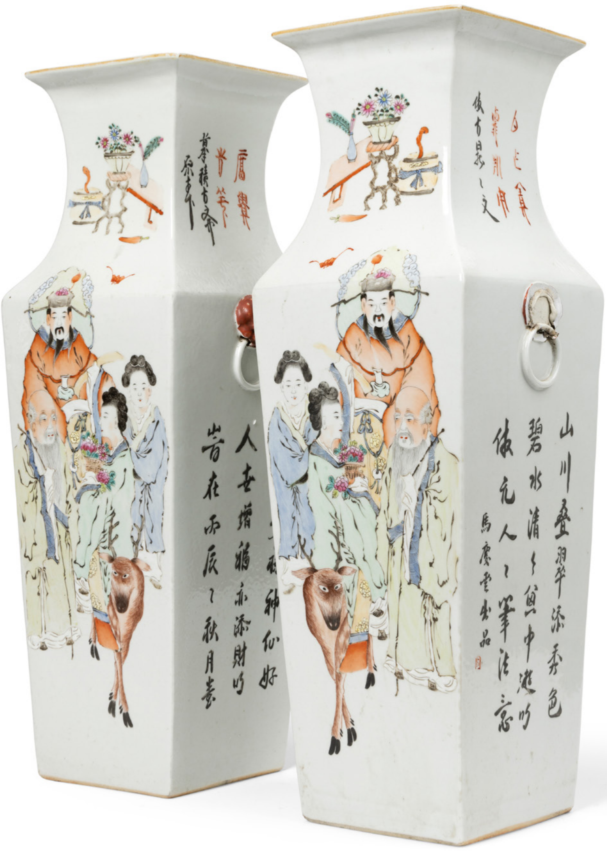
20TH CENTURY

二十世紀 傅堯笙款 中國景德鎮製底款 墨彩群驢圖大盆 及 惠娟款 粉彩花鳥圖缸 (共兩件)

one large bowl with everted rim, the exterior painted with a group of donkeys, inscribed on the top with its title, signed and sealed Fu Yaoshen (1936-2003), and Bing Yin year, corresponding to 1986AD, the interior further adorned with various fish with aquatic plants, the base stamped with a six-character Jingdezhen mark; the other tall basin with lipped rim painted on the exterior with birds and flowers, signed and sealed Shu Huijuan (1945-), also with Bing Yin year, the interior similarly painted with fish in aquatic plants (2)

widths: 38cm and 31cm

£300-500



247

PAIR OF FAMILLE ROSE SQUARE VASES

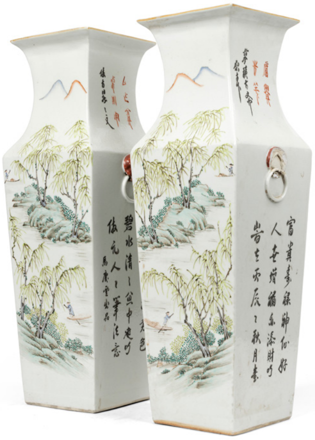
20TH CENTURY

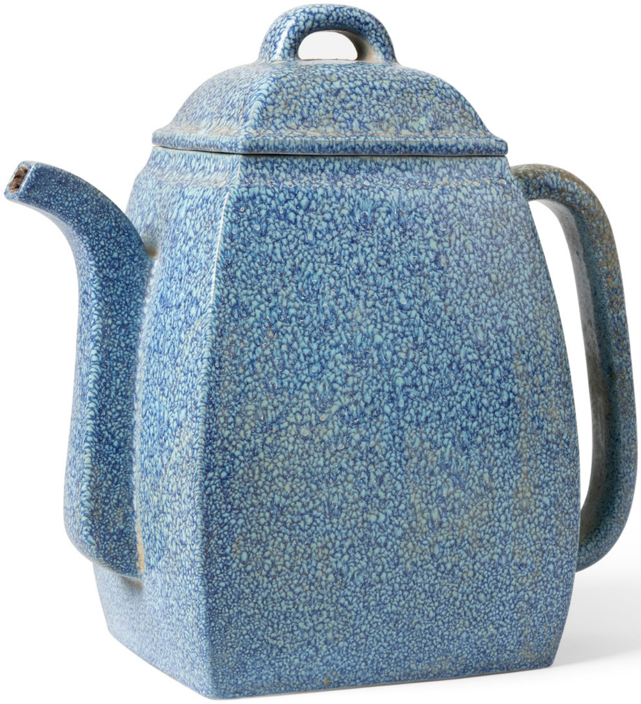
二十世紀 馬慶雲款 粉彩福祿壽詩文獸耳方瓶一對

each of square body, the tapered body painted on one side with immortals and bats representing *Fu* (Luck), *Lu* (Wealth) and *Shou* (Longevity), the opposite sites painted with willow trees along the river bank, the two other sides inscribed with corresponding poem and the year of Bing Chen, signed 'Ma Qing Yun' (2)

57cm high each

£300-500





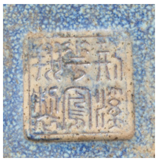
248

YIXING LU-JUN-GLAZED TEAPOT

LATE QING DYNASTY-REPUBLIC PERIOD, 19TH-20TH CENTURY

清末民初 荊溪華鳳翔製底款 宜興紫砂爐鈞釉陶帶蓋茶壺

with a tall square body, both the body and the domed cover covered in a thick layer of Jun-glaze fused with light and dark blue colours, the interior and the foot rim revealing the original purplish clay body, the base with a six-character 'Jing Xi Hua Feng Xiang Zhi ' mark in archaic script



20.5cm high

£300-500

249

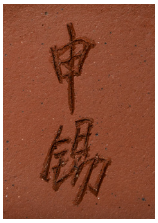
INSCRIBED YIXING TEAPOT AND COVER

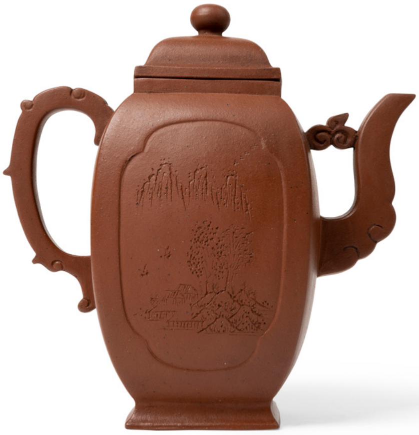
申錫款 紫砂銘文壺

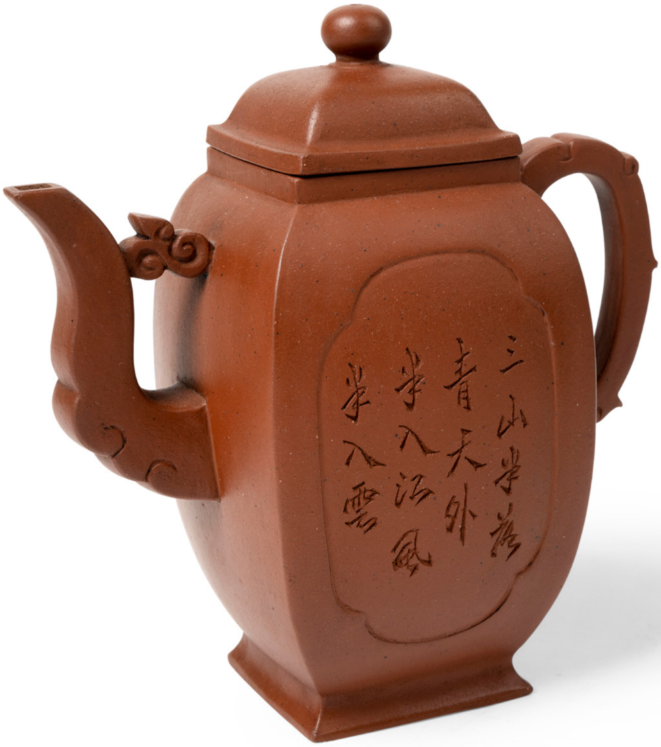
one side carved in low relief with a landscape scene in a lobed cartouche, the other side inscribed with a poem, the base inscribed 'Shen Xi' mark

17.5cm high

£300-500







250

FAMILLE ROSE FIGURE OF KSITIGARBHA

QING DYNASTY, 18TH CENTURY

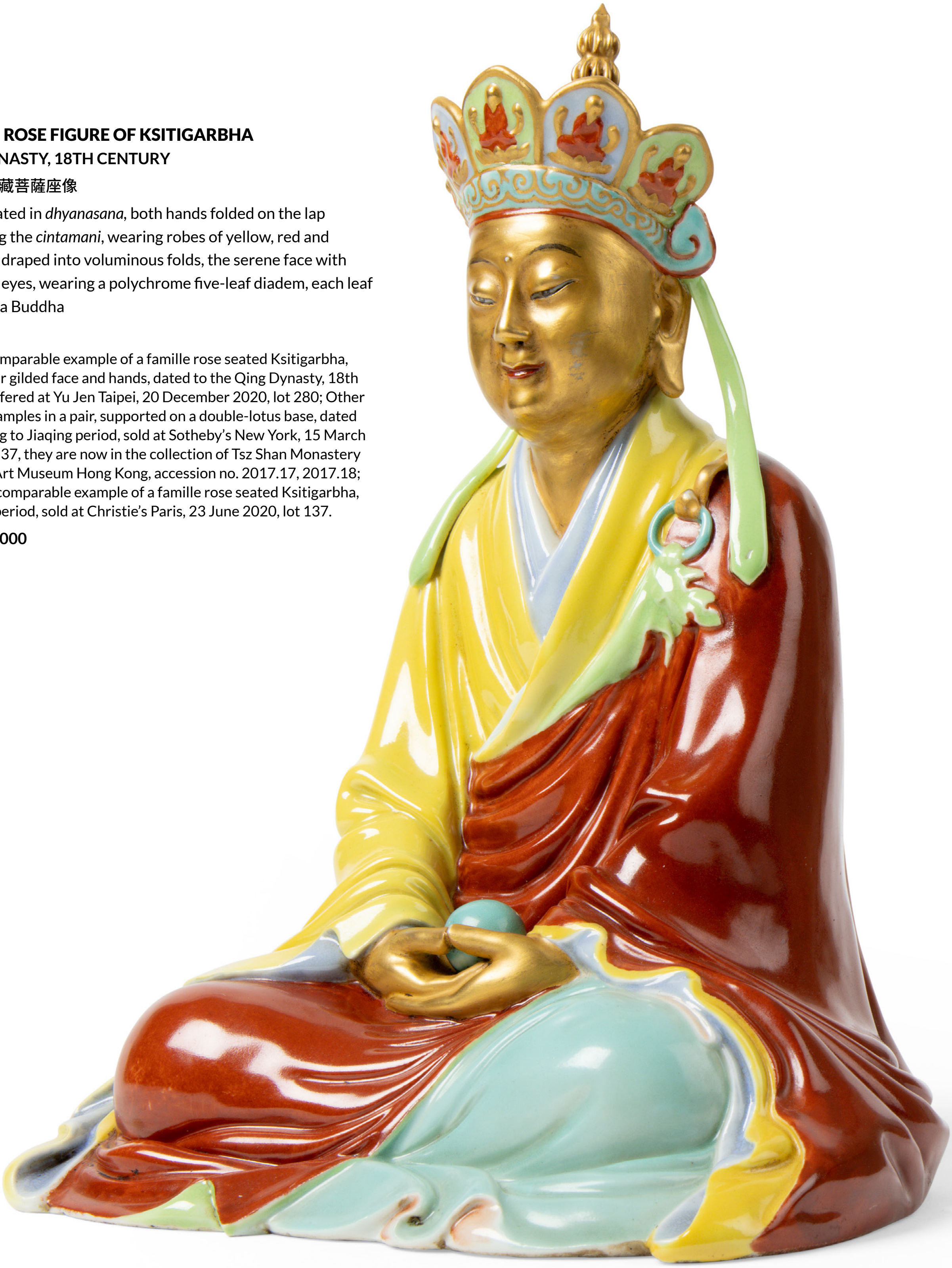
清 粉彩地藏菩薩座像

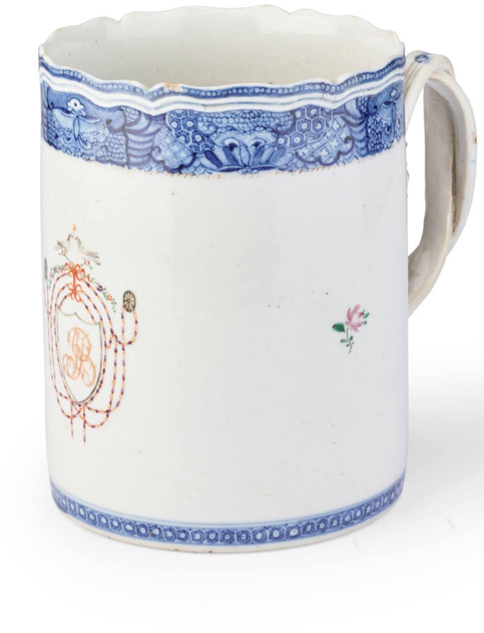
shown seated in *dhyanasana*, both hands folded on the lap supporting the *cintamani*, wearing robes of yellow, red and turquoise draped into voluminous folds, the serene face with downcast eyes, wearing a polychrome five-leaf diadem, each leaf enclosing a Buddha

26cm high

Note: A comparable example of a famille rose seated Ksitigarbha, with similar gilded face and hands, dated to the Qing Dynasty, 18th century, offered at Yu Jen Taipei, 20 December 2020, lot 280; Other related examples in a pair, supported on a double-lotus base, dated to Qianlong to Jiaqing period, sold at Sotheby's New York, 15 March 2017, lot 537, they are now in the collection of Tsz Shan Monastery Buddhist Art Museum Hong Kong, accession no. 2017.17, 2017.18; also see a comparable example of a famille rose seated Ksitigarbha, Qianlong period, sold at Christie's Paris, 23 June 2020, lot 137.

£2,000-3,000





251

BLUE AND WHITE WITH FAMILLE ROSE TANKARD

QING DYNASTY, 18TH CENTURY

清 外銷青花加彩紋章把杯

of cylindrical form with foliated mouth rim, set with a moulded intertwined handle, the opposite painted with a shield-shaped cartouche with monogram ‘JB’ enclosed by festoon of ribbons topped with a pair of confronting doves

15.5cm high

Provenance: Private Scottish collection, Edinburgh

£300-500

252

GILT-DECORATED FAMILLE ROSE ‘BUTTERFLY AND FLOWER’ INCISED TEAPOT

QING DYNASTY, 18TH CENTURY

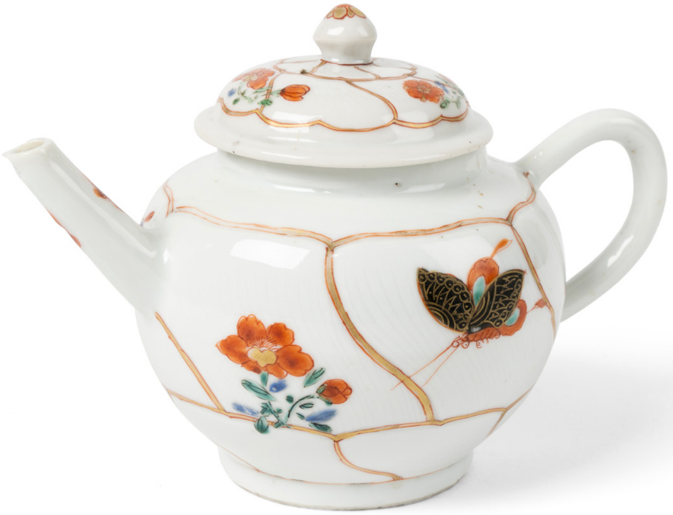
清 粉彩描金暗刻花蝶紋壺

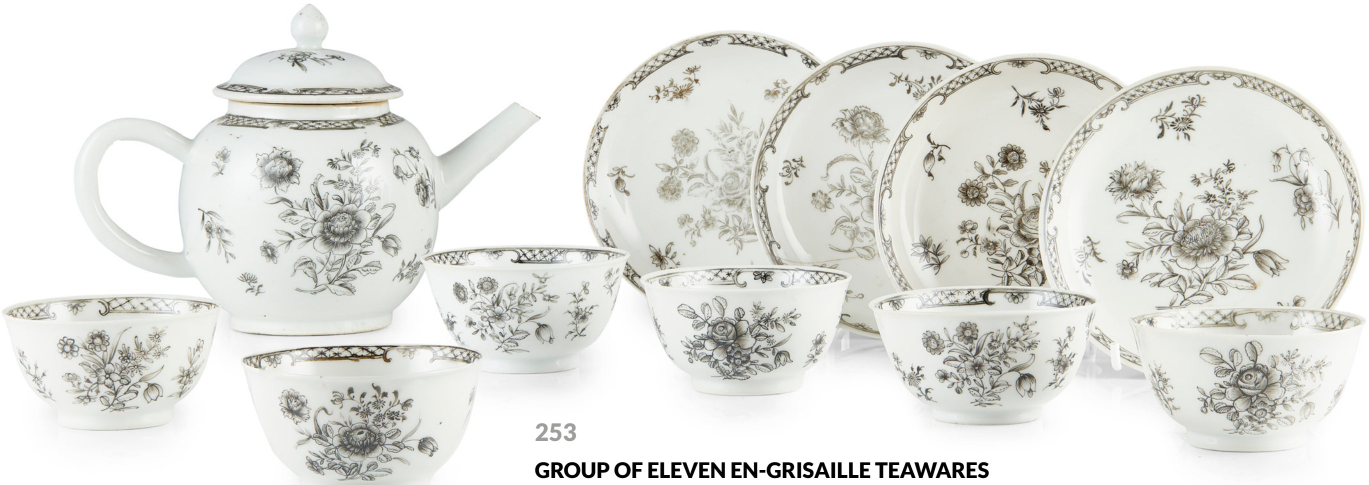
of globular form, the sides finely modelled with low-raised petals incised with linear texture, further outlined with gilt highlights, the exterior painted with butterflies hovering amongst blossoming flowers, the domed cover similarly decorated

19cm wide

Provenance: Private English collection, Surrey

£600-800





253

GROUP OF ELEVEN EN-GRISAILLE TEAWARES

QING DYNASTY, 18TH CENTURY

清 墨彩花卉紋茶壺、茶杯帶盞（一組十一件）

comprising: a lidded teapot, six teacups and four saucers, all similarly decorated with floral sprays and trellis bands (11)

largest: 19.5cm wide

Provenance: Private Scottish collection, Edinburgh

£400-600

254

TWO EXPORT PORCELAIN TANKARDS

QING DYNASTY, 18TH CENTURY

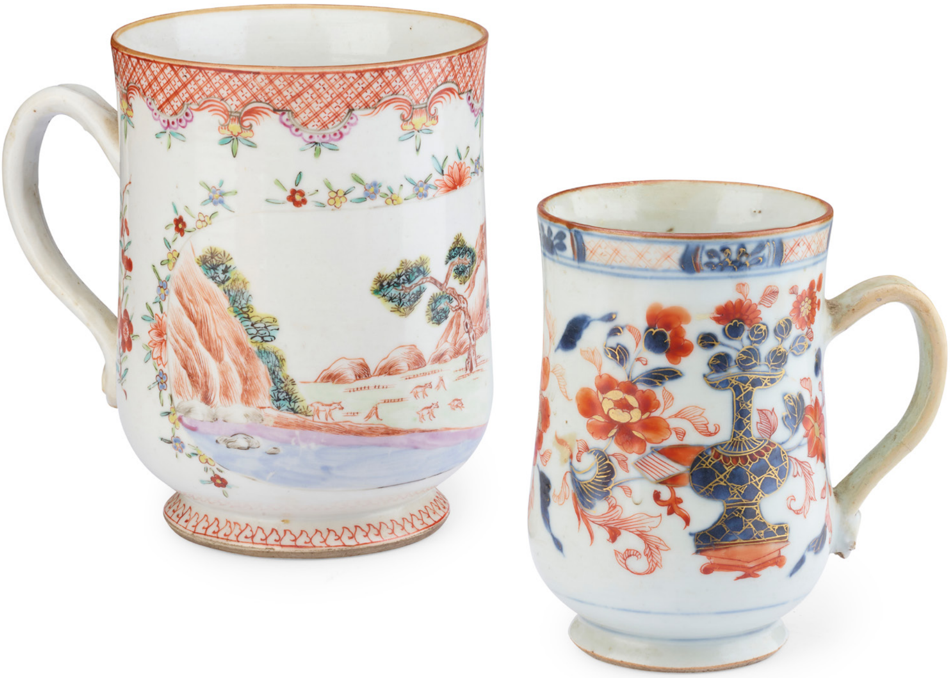
清 外銷粉彩牧羊圖 及 中國伊萬里花卉紋把杯 (共兩件)

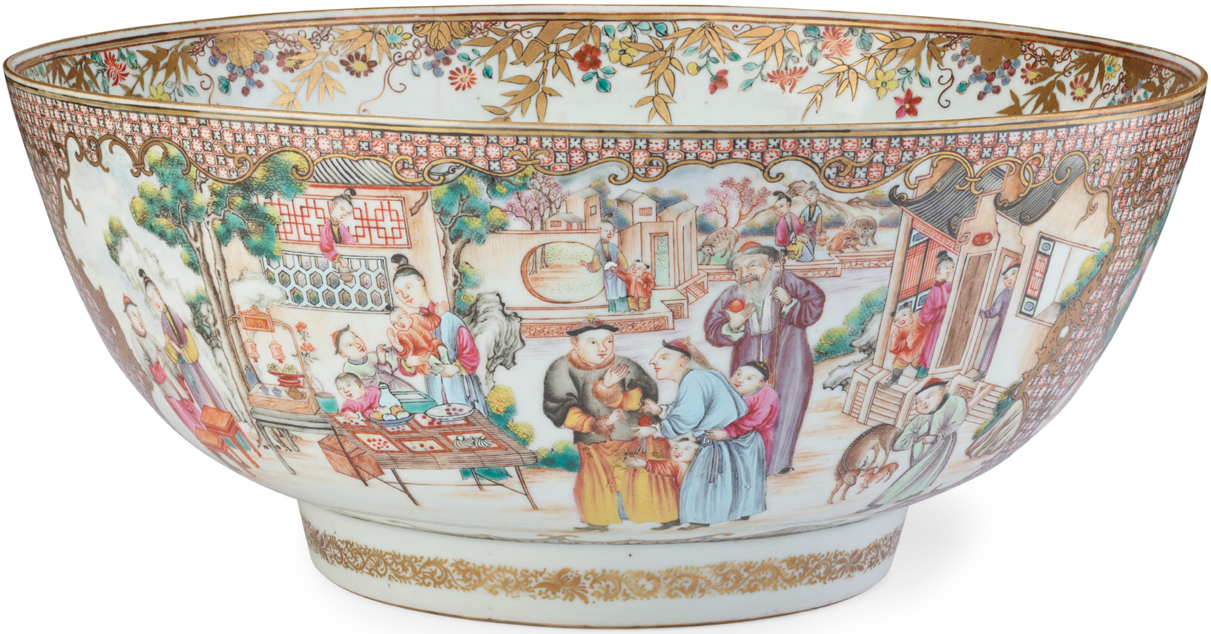
comprising: a famille rose tankard painted with a shepherd in a floral-bordered cartouche; and a Chinese Imari tankard painted with flowers and vases (2)

heights: 16.4cm and 13.5cm

Provenance: Private Scottish collection

£300-500





255

EXPORT FAMILLE ROSE PUNCH BOWL

QING DYNASTY, QIANLONG PERIOD

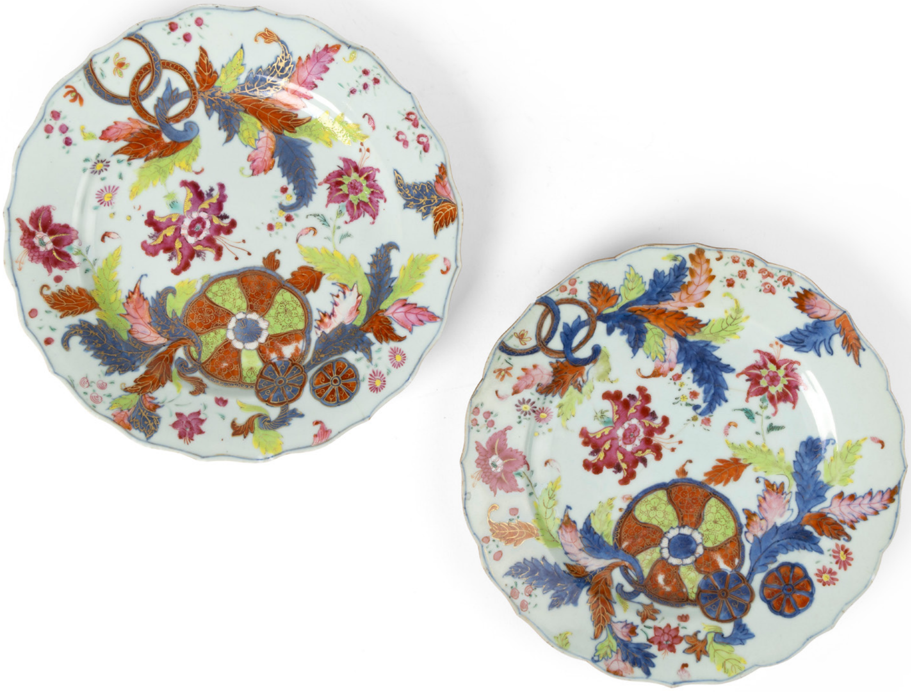
清乾隆 外銷粉彩描金人物故事紋大碗

thinly potted, exquisitely painted with a family in courtyard arranged with fruits, wine, and tea on tables in a main cartouche, the reverse with adults leaning on a table with books, surrounded by a boy at play, intermittent by two smaller cartouches further decorated with narrative figures, all against a diaper ground, the centre in the interior with fruits and flowers below a floral band

34.7cm diameter

Provenance: Formerly at Letterfourie, Morayshire, North Scotland, and by descent, through the Gordon family

£400-600



256

TWO FAMILLE ROSE 'PSEUDO TOBACCO LEAF' PLATES

QING DYNASTY, QIANLONG PERIOD

清乾隆 粉彩菸葉紋花口盤 (共兩件)

each thinly potted with foliated rim, similarly decorated with hibiscus flowers with bright pink tending towards yellow as the petals slightly turned back, accompanied by poppies and florets, the tobacco leaves enamelled in blue, lime-green and pink, further with roundels (2)

22.8cm diameter each

Provenance: Private Scottish collection, has been collecting Asian ceramics for over 25 years

£300-500

257

FAMILLE ROSE 'PHEASANT AND FLOWER' BOWL

QING DYNASTY, 18TH-19TH CENTURY

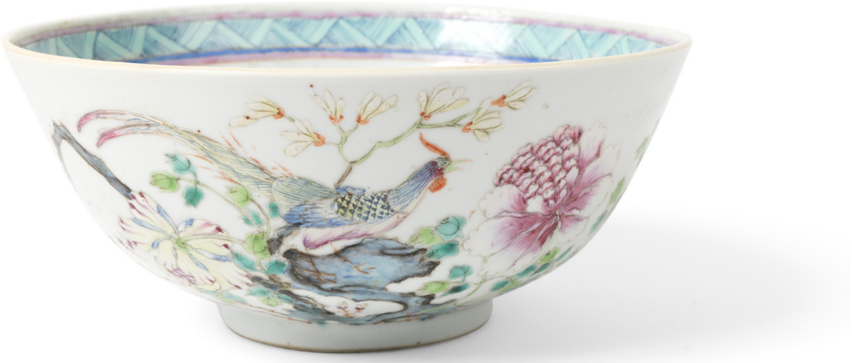
清 粉彩雉雞花卉紋碗

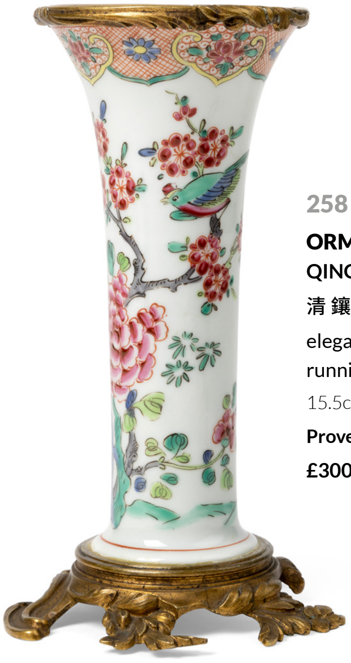
the exterior painted with a large peasant perching on a rock between peony and hibiscus flowers, the centre of the interior further adorned with a flower spray, the interior rim decorated with a band of stylised triangular band in sky blue

18.4cm diameter

Provenance: Private English collection, Surrey

£400-600





258

ORMOLU-MOUNTED FAMILLE ROSE BEAKER VASE

QING DYNASTY, 18TH CENTURY

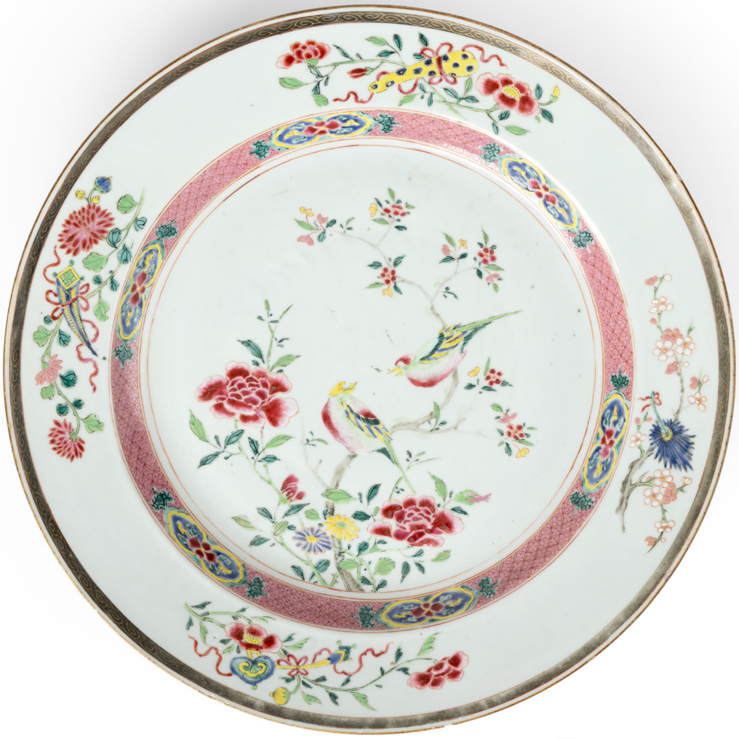
清 鑲銅粉彩花鳥紋瓶

elegantly and thinly potted, the exterior decorated with a bird perching on a blossoming branch, and a deer running in a garden setting, with foliate and flowering French (?) mounts to the mouth and the base

15.5cm high; 17cm high with mount

Provenance: Private Scottish collection, Stirlingshire

£300-500



259

LARGE FAMILLE ROSE ‘BIRD AND FLOWER’ PLATE

QING DYNASTY, YONGZHENG PERIOD

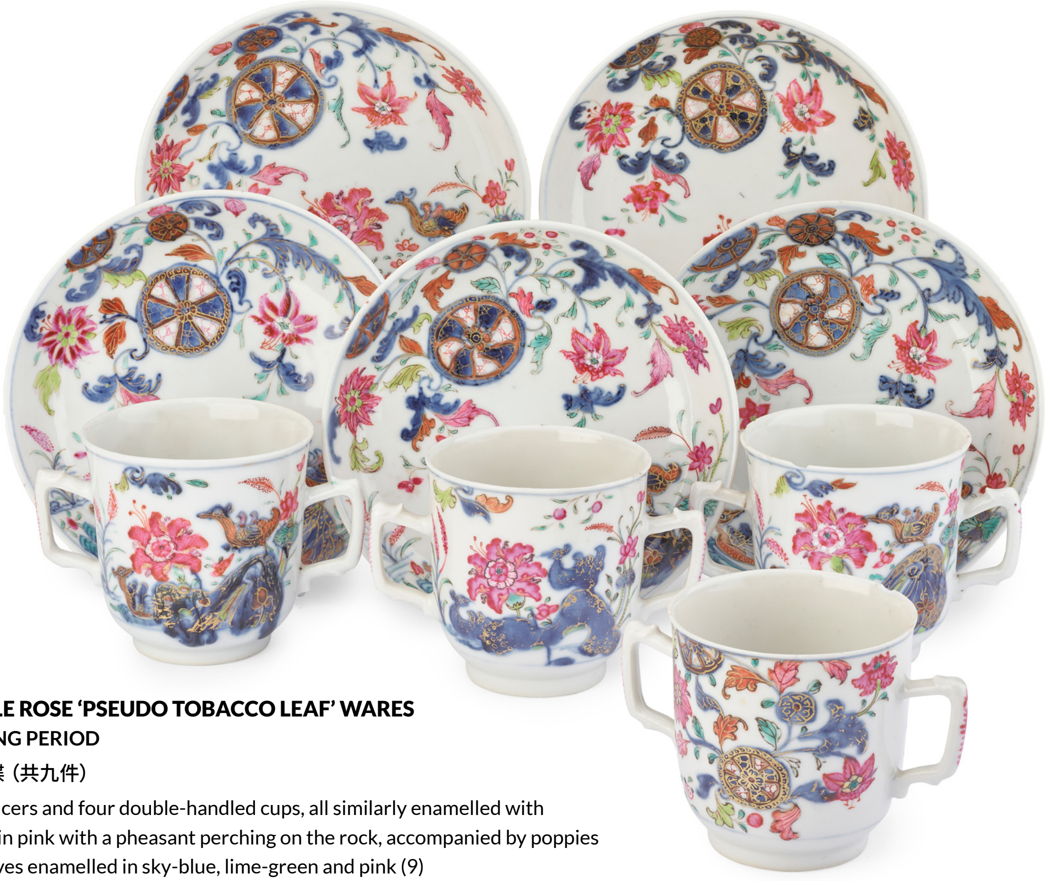
清雍正 粉彩花鳥紋大盤

the interior finely painted with two birds perching on a flower branch, the cavetto further adorned with four branches with various antiquities and flowers

39cm diameter

Provenance: Private English collection, Surrey

£1,500-2,000



260

GROUP OF NINE FAMILLE ROSE ‘PSEUDO TOBACCO LEAF’ WARES

QING DYNASTY, QIANLONG PERIOD

清乾隆 粉彩菸葉紋把杯及碟（共九件）

comprising: five circular saucers and four double-handled cups, all similarly enamelled with exuberant hibiscus flowers in pink with a pheasant perching on the rock, accompanied by poppies and florets, the tobacco leaves enamelled in sky-blue, lime-green and pink (9)

the saucers: 14.1cm diameter each; the cups: 7.5cm high

Provenance: Private Scottish collection, Glasgow

Note: The main period of famille rose ‘Pseudo Tobacco Leaf’ wares is between 1765 and 1795, during the Qianlong period. Through Macau, Portuguese merchants and its Brazilian colony, amongst other countries, seem to appreciate ‘Pseudo Tobacco Leaf’ patterns the most.

See Debomy, Pierre L., *Tobacco Leaf and Pseudo: A Tentative Inventory*, France: La Société des Amis du Musée national de Céramique Sèvres, 2013.

£300-500

261

FAMILLE ROSE 'GOOSE' TUREEN AND COVER

20TH CENTURY

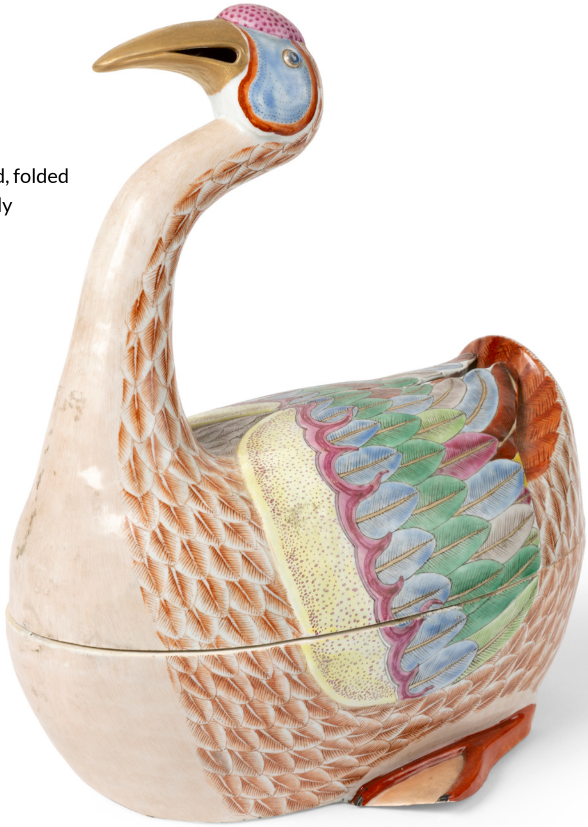
二十世紀 粉彩寶鵝形帶蓋湯盆

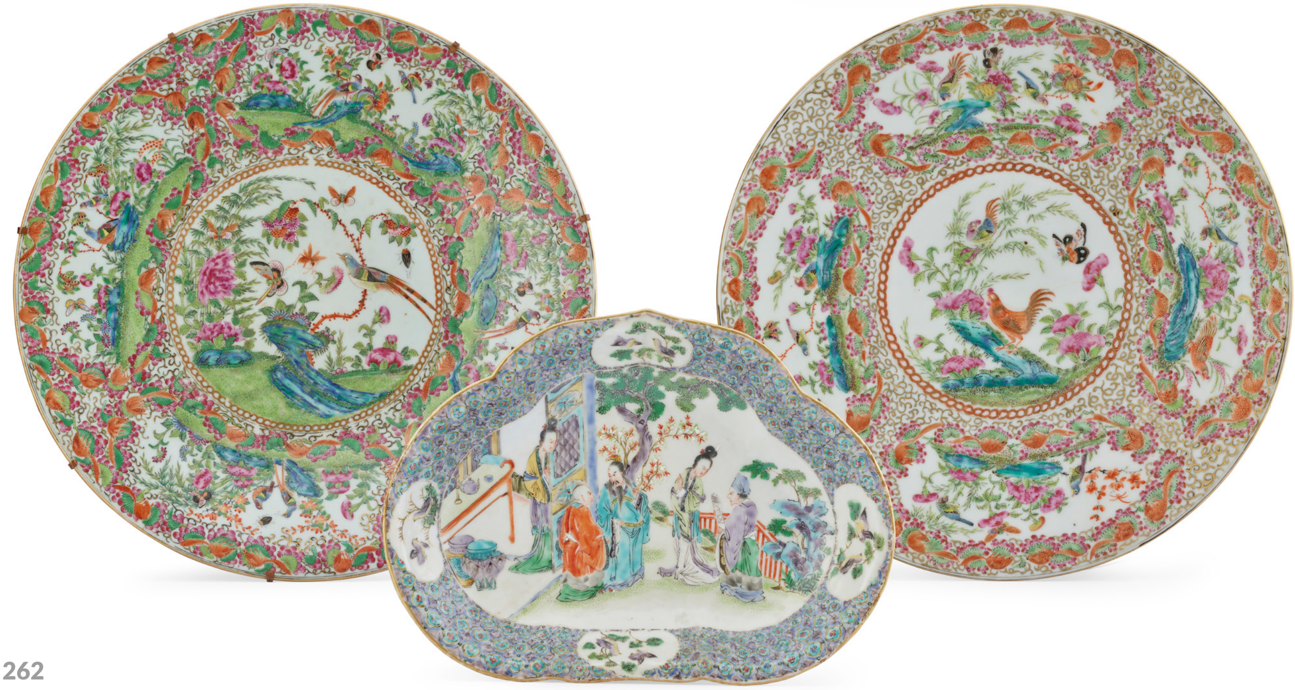
naturalistically modelled as a goose with a raised head, folded wings and webbed feet tucked under the body, brightly enamelled with colourful plumage

29cm wide

Provenance: Private London collection

£2,000-3,000





262

GROUP OF THREE CANTON FAMILLE ROSE WARES

QING DYNASTY, 19TH CENTURY

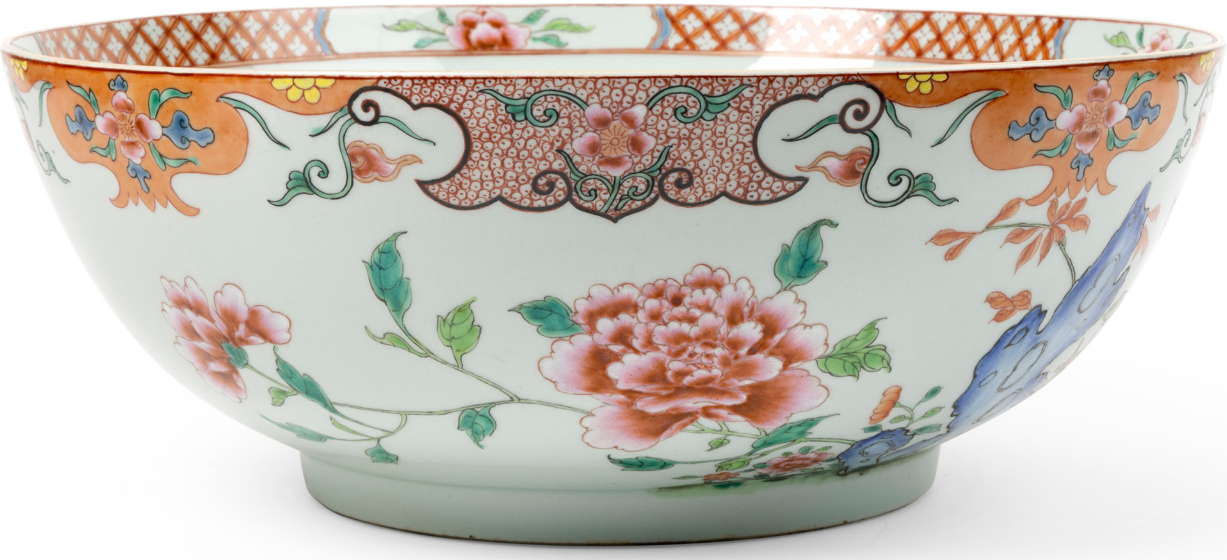
清 廣彩花鳥紋大盤 及 人物故事紋花口碟（共三件）

comprising: two gradual chargers, similarly painted with birds, butterflies and flowers; and one scalloped dish, enamelled with figures in the interior enclosed by dense floral ground (3)

largest: 40.5cm diameter

Provenance: Private Scottish collection, Edinburgh

£300-500



263

LARGE FAMILLE ROSE ‘PEONY’ PUNCH BOWL

QING DYNASTY, 18TH CENTURY

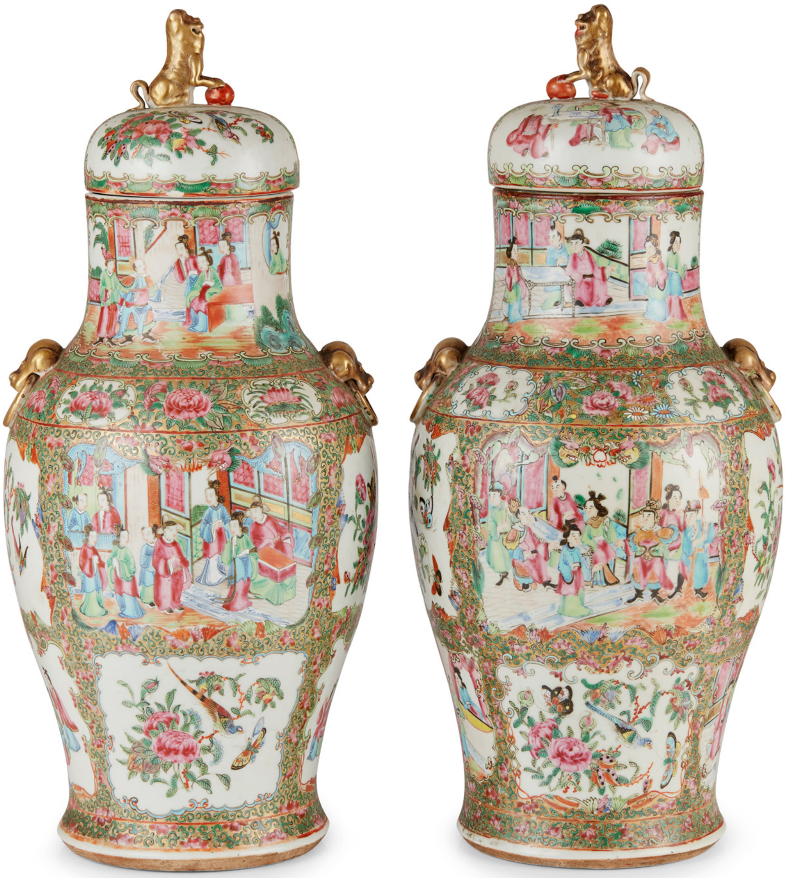
清 粉彩牡丹花卉紋大碗

sturdily potted with deep rounded sides, the exterior finely painted with blossoming peonies on branches issuing around a large garden rock, all below a stylist flower band against a diaper ground around the rim, centre of the interior further adorned with a branch of peony

40cm diameter

Note: The base attached with a paper label ‘CHINESE, Ca 1760, See Millers, £150 ea (?) all good’

£800-1,200



264

PAIR OF CANTON FAMILLE ROSE VASES WITH COVERS

QING DYNASTY, 19TH CENTURY

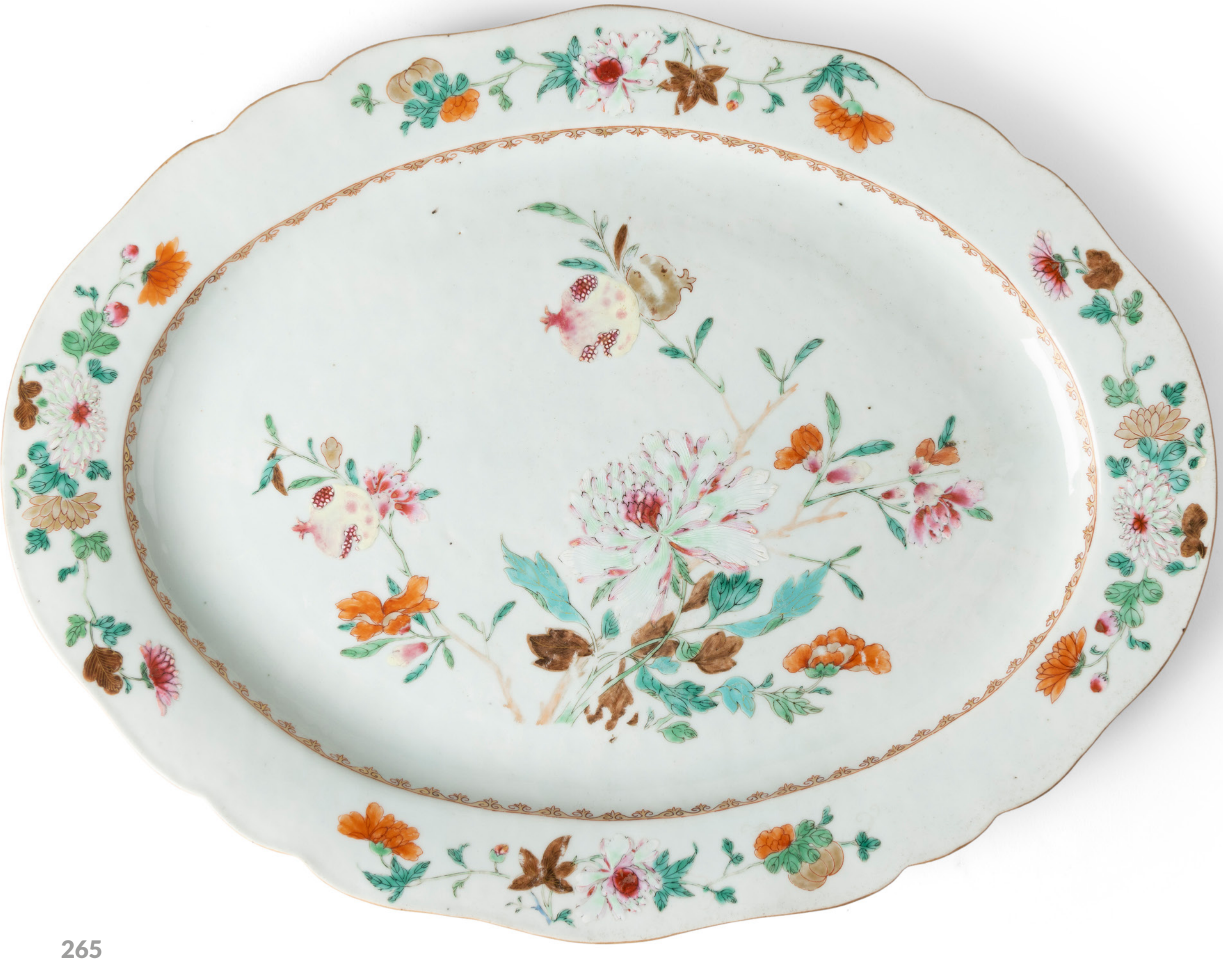
清 廣彩人物故事紋鋪首蓋瓶 (一對)

each in the shape of Guanyin Zun, typically decorated with narrative figures, flowers and butterflies in cartouches, set with a pair of gilded mythical beast handles on shoulders, the domed cover similarly decorated with a Buddhist lion finial (2)

50.5cm high each

Provenance: Formerly at Letterfourie, Morayshire, North Scotland, and by descent, through the Gordon family

£400-600



265

LARGE FAMILLE ROSE ‘PEONY AND POMEGRANATE’ OVAL PLATE

QING DYNASTY, QIANLONG PERIOD

清乾隆 粉彩牡丹石榴紋橢圓形大盤

of lobed oval form, finely painted with a large blossoming peony flower and pomegranates on branches, the cavetto further adorned with four flower sprays

45cm wide

Provenance: Private English collection, Surrey

£800-1,200

266

BLUE AND WHITE WITH FAMILLE ROSE ‘DEER AND CART’ DISH

QING DYNASTY, 18TH CENTURY

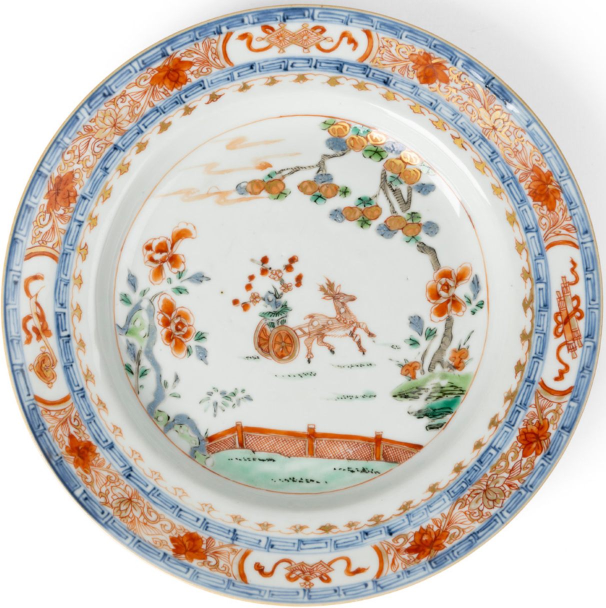
清 青花加彩祥鹿盤

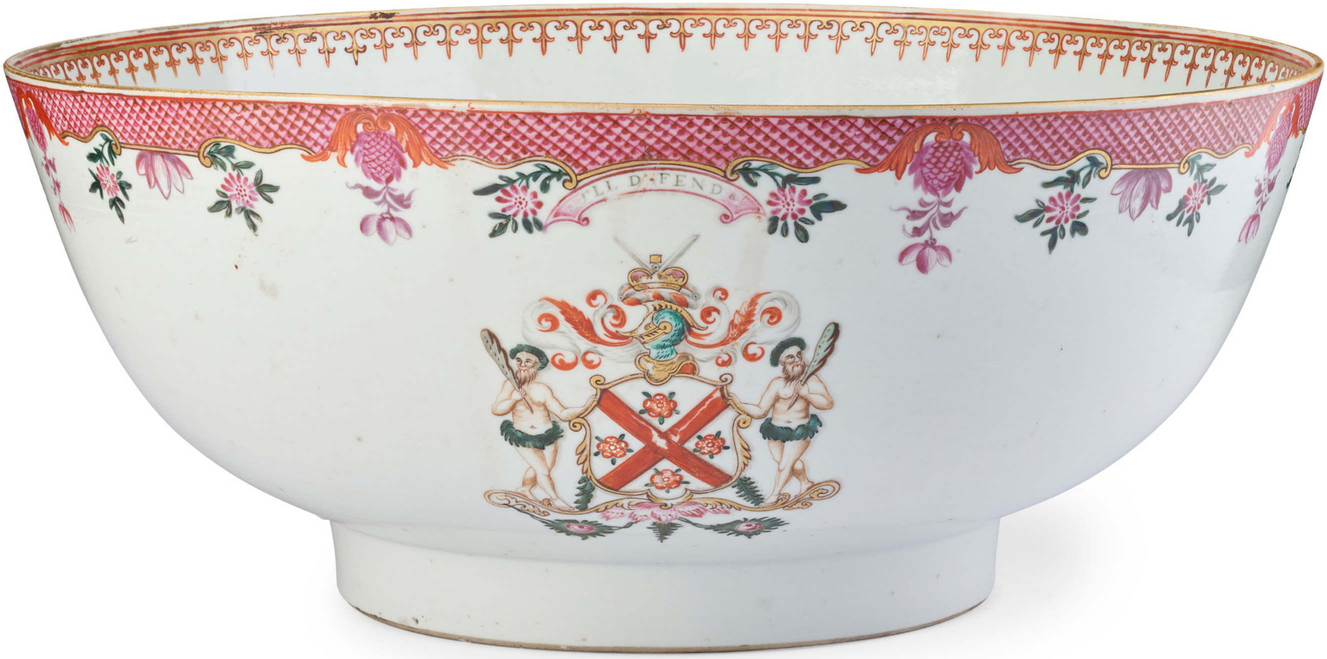
the interior painted with a striding deer carrying a flower vase on a cart and passing a flowering garden, the cavetto decorated with Daoist motifs in cartouches between flower branches, all between two blue and white key-fret bands

22.7cm diameter

Note: With a circular label ‘R&G McPHERSONE ANTIQUES, LONDON, 24386’ on the base

£300-500





267

LARGE FAMILLE ROSE ARMORIAL PUNCH BOWL

QING DYNASTY, 18TH CENTURY

清 粉彩倫諾克斯氏族紋章大碗

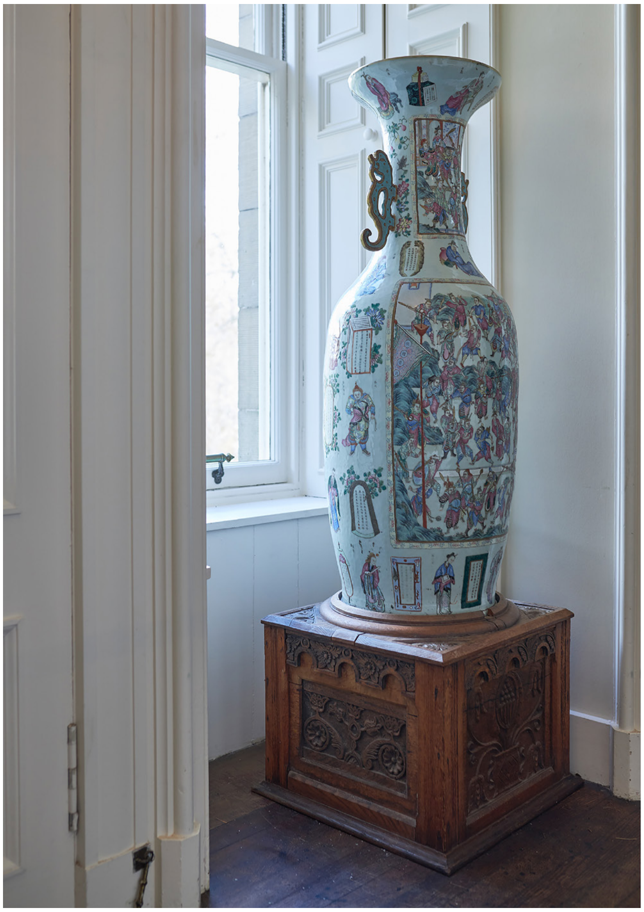
thinly potted, painted on both sides with Lennox of Woodhead coat of arms and the motto 'I'll Defend' underneath a pink scale band

40cm diameter

Provenance: Private Scottish collection, acquired from AJB Jardine Paterson, Gask House, Perthshire (by repute)

Note: Clan Lennox is a Lowland Scottish clan in the County of Dumbartonshire. William Lennox of Woodhead (1722-1800), is the 8th of Woodhead. His arms were granted in 1772. A pair of famille rose armorial platters, similarly bearing arms of Lennox of Woodhead was sold in this saleroom, 11 Dec 2013, lot 475.

£1,000-1,500



Lot 266 in situ at Lowood House

268

PAIR OF MONUMENTAL FAMILLE ROSE 'WUSHUANGPU' FLOOR VASES

QING DYNASTY, 19TH CENTURY

清 粉彩無雙譜紋落地大瓶 帶木座(一對)

each of baluster form with flared mouth and applied stylised *chi* dragon handles, decorated with calligraphic panels and notable figures depicted in landscapes, gardens, and pavilions taken from *Wushuangpu*, each on a cubic oak plinth carved with foliate motifs (2)

127cm high each; 167cm high with stand

Provenance: From the contents of Lowood House, Melrose, Scotland.

Sitting by the banks of the River Tweed near Melrose, Lowood has been the home of the Hamilton family since 1947 and the eclectic and fantastic collection offered on 6 October 2021 at Lyon and Turnbull was amassed over the past two centuries by two Scottish lowland families: the Crum Ewings and the Hamiltons.

Note: Compare to a pair of large 'Wushuangpu' vases, similar in size, dated to Qing dynasty 19th century, sold at Christie's London, 11 Nov 2015, lot 723

IMPORTANT NOTE:

Anyone wishing to bid on this lot will be required to pay a £2,000 deposit. There will be no online bidding for this lot, clients must register for telephone or absentee bid.

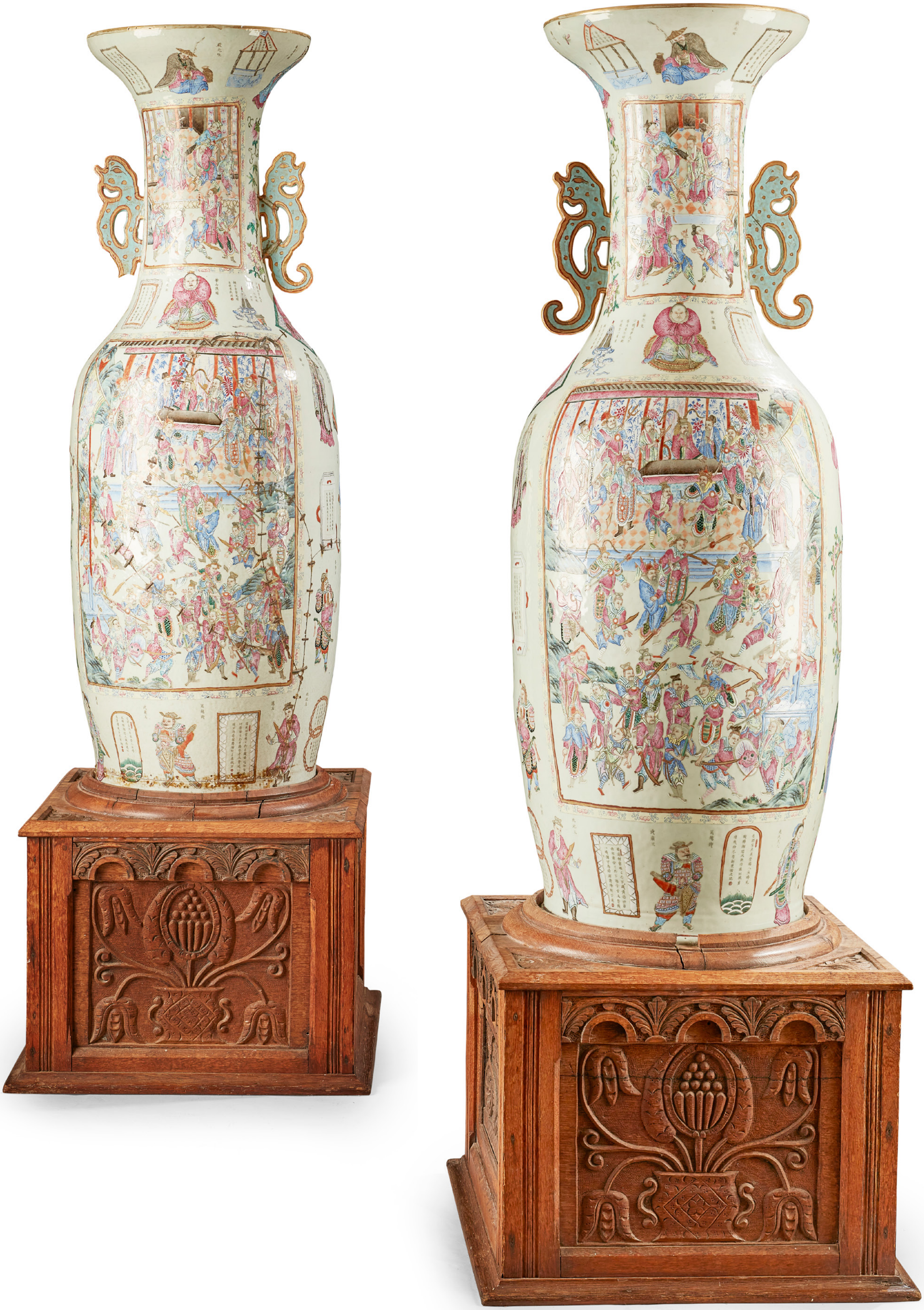
Due to the considerable size of the items, shipping cost might be high. Consultation with professional shippers is highly recommended before bidding.

請注意:

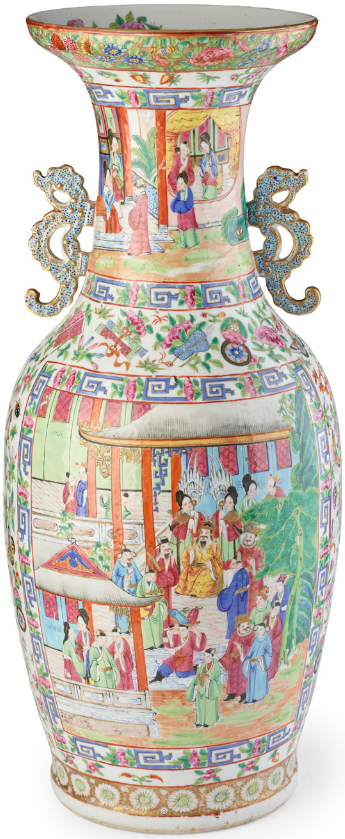
若要競拍此拍品,我們將向您索取兩千英鎊(£2,000)押金。此拍品只能以電話及書面競拍,不接受線上出價。

此拍品之體量或帶來高額運輸費,强烈建議買家競投前洽詢專業物流。若需推薦,敬請聯繫。

£10,000-15,000



A PRIVAE SCOTTISH COLLECTION – CARESTON CASTLE (LOTS 269-272)



269

LARGE CANTON FAMILLE ROSE BALUSTER VASE

QING DYNASTY, 19TH CENTURY

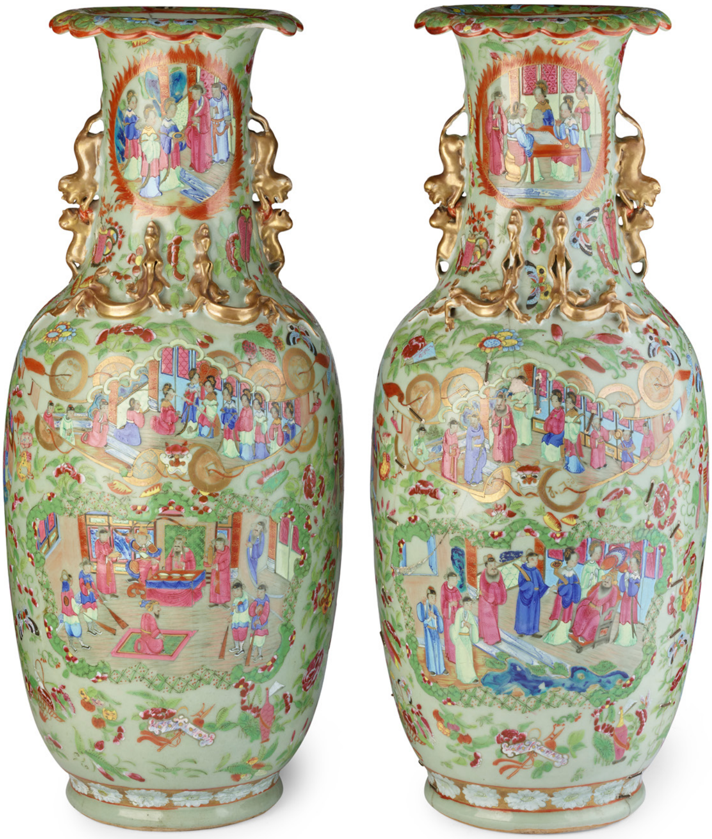
清 廣彩人物故事紋雙耳大瓶

the neck applied with stylised *chi* dragons flat handles, decorated with large panels depicting courtly scenes with rulers, officials, and attendants, against a white ground filled with precious objects, flowers and insects

62cm high

Provenance: Careston Castle, Brechin, Angus, Scotland

£400-600



270

LARGE PAIR OF CELADON-GROUND CANTON FAMILLE ROSE BALUSTER VASES

QING DYNASTY, 19TH CENTURY

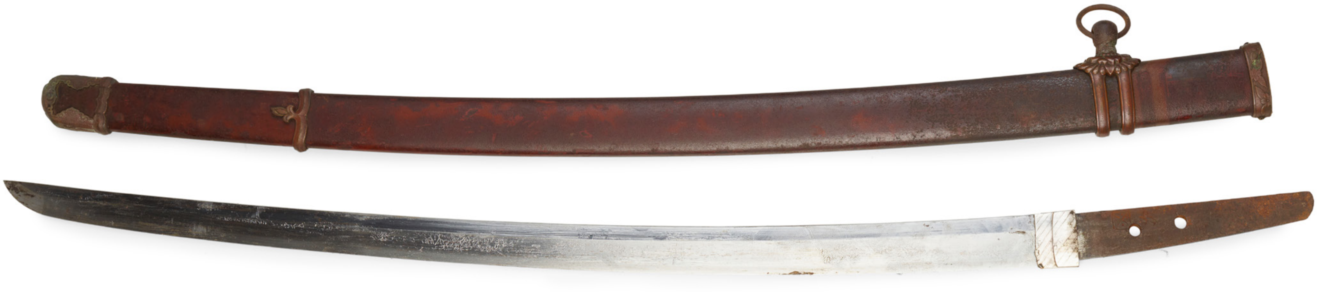
清 豆青地粉彩花卉人物紋大瓶 (一對)

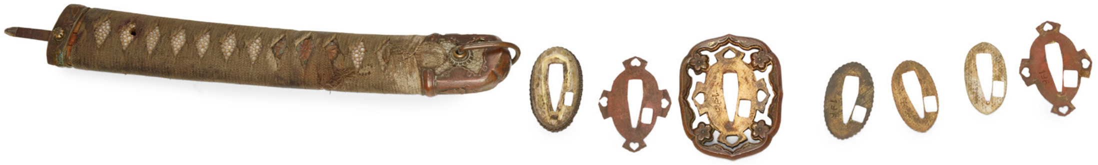
each with everted lobed rims with applied confronting foo dogs handles, shoulders moulded with creeping *chi* dragons, decorated with courtly figural reserves against a floral-filled ground, with gilt highlights (2)

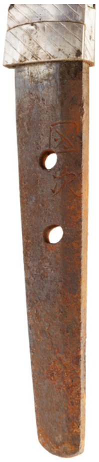
63.3cm high each

Provenance: Careston Castle, Brechin, Angus, Scotland

£300-500







271

SHIN-GUNTO KATANA (LONG SWORD) WITH KOSHIRA-E (MOUNTING)

SWORD EDO PERIOD, 17TH CENTURY, KUNITSUGU MARK WITH 20TH CENTURY MOUNTS

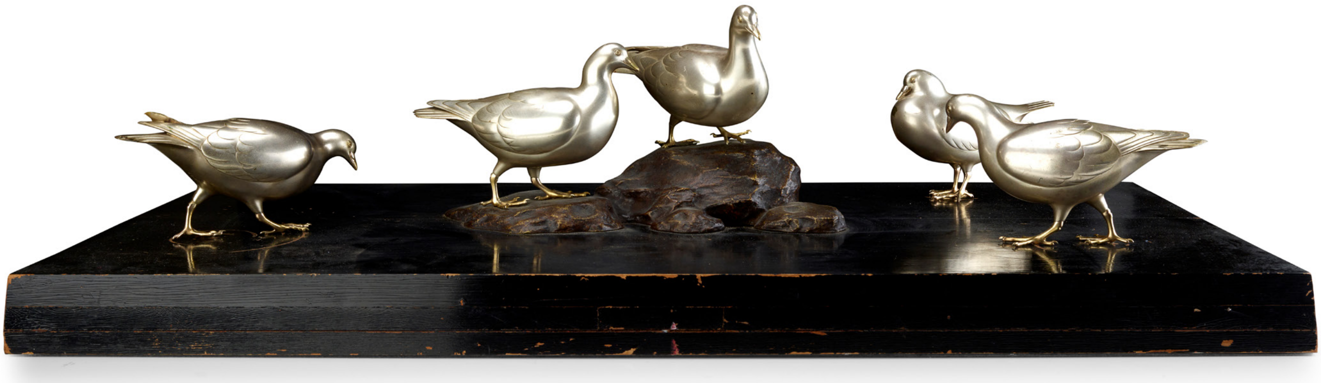
江戸 國次款 新軍刀 帶二十世紀刀鞘拵

the metal *saya* (scabbard) fitted with *obi-tori* (hanger), *semegane* (scabbard ring) and *ishizuke* (scabbard tip), the *tsuka* (hilt) covered in *same* (rayskin) with brown *tsukamaki* wrapping in lozenge pattern further fitted with *kabutogane* (hilt pommel), sarute (ring), *menuki* (hilt grips), *fuchi* (hilt collar), the tsuba of *aoigata* form decorated with cherry blossoms held together by *seppa* (washers), the *katana* with *nakago* (tang) 14.5cm, signed 'Kunitsugu'; n*agasa* (length from tip to beginning of tang) 58.3cm; m*otohaba* (width at start of tempered edge) 3cm; *sakihaba* (width before tip) 1.8cm

mounting: 94.5cm high

Provenance: Careston Castle, Brechin, Angus, Scotland

£400-600



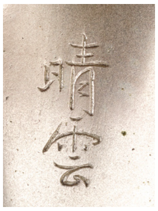
272

GROUP OF FIVE SHIBUICHI OKIMONO OF PIGEONS

KANO SEIUN (BORN 1871), TAISHO/SHOWA PERIOD

大正至昭和 晴雲款 四分一置物 鴿五件（含木座）

each naturalistically modelled with four striding and one standing with neck drawn in, detailed in gold on eyes, beaks, and feet, two on cast bronze ground, the bronze ground and other three pigeons set on a lacquered-wood plinth, all *hato* signed 'Kano Seiun' (5)

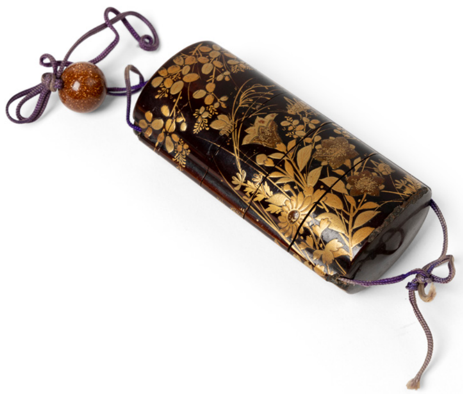


largest: 20.5cm wide

Provenance: Careston Castle, Brechin, Angus, Scotland

£800-1,200

JAPANESE ART



273

BLACK LACQUER FOUR-CASE INRO

MEIJI PERIOD

明治 漆製花卉螳螂紋印籠

gilt-decorated with floral and foliage bush with mantis, the interior of *nashiji*, unmarked, further with *nashiji* ojime

9.7cm high

£350-450

274

MOTHER-OF-PEARL INLAID LACQUER CIRCULAR BOX AND COVER

20TH CENTURY

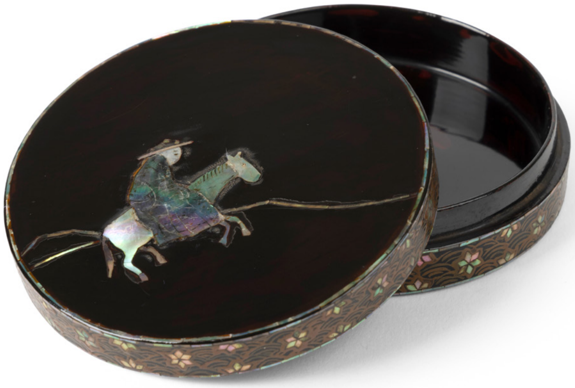
二十世紀 黑漆嵌鏍鈿圓蓋盒

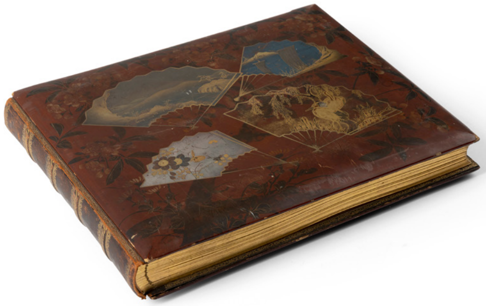
the flat surface decorated with a monk riding on a horse, the straight side further adorned with small star-shaped inlaid on a wave pattern

7.7cm diameter

Provenance: Private English collection, London

£300-500





275

JAPAN- PHOTOGRAPHY

ALBUM OF VIEWS, STREET SCENES, AND PORTRAITS, MEIJI PERIOD

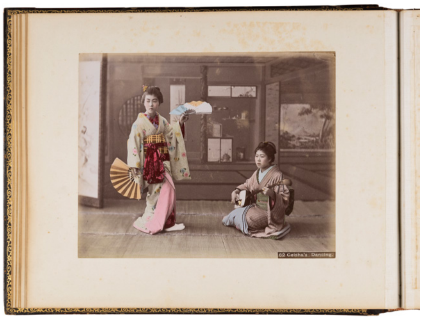
明治 日本手工上色蛋白印相 相冊（共五十幅）

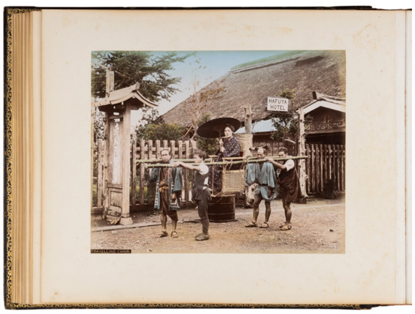
50 hand-tinted album prints, mounted one per page, tissue guards, lacquer binding; Bookplate of the album: Alexander Livingstone Bruce (50)

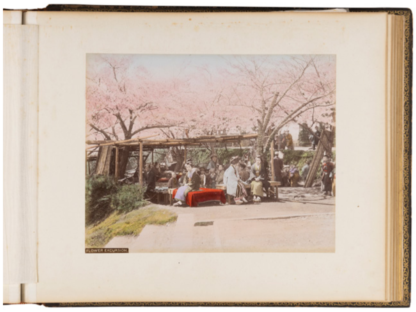
photograph: 19cm x 23.8cm each; album: 29cm x 36.5cm

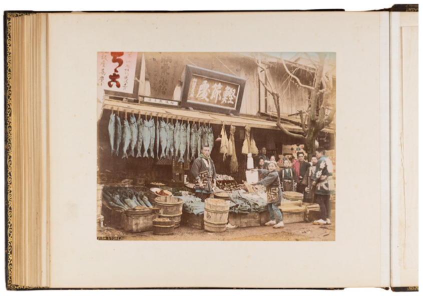
Provenance: Private Scottish collection, Perthshire

£300-500









276

TWO INK SCROLL PAINTINGS OF DRAGONS

ATTRIBUTED TO TANI BUNCHO (1763-1840)

谷文晁款 騰龍圖 水墨絹本 立軸(共兩幅)

款識: 文晁

鈐印: 文政壬午文晁画印 (朱文長方印)

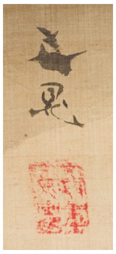
both ink on silk, one signed and sealed lower left, the other lower right, the seal contains date Bunsei (1818-1830), year of Ren Wu, corresponding to 1822AD (2)

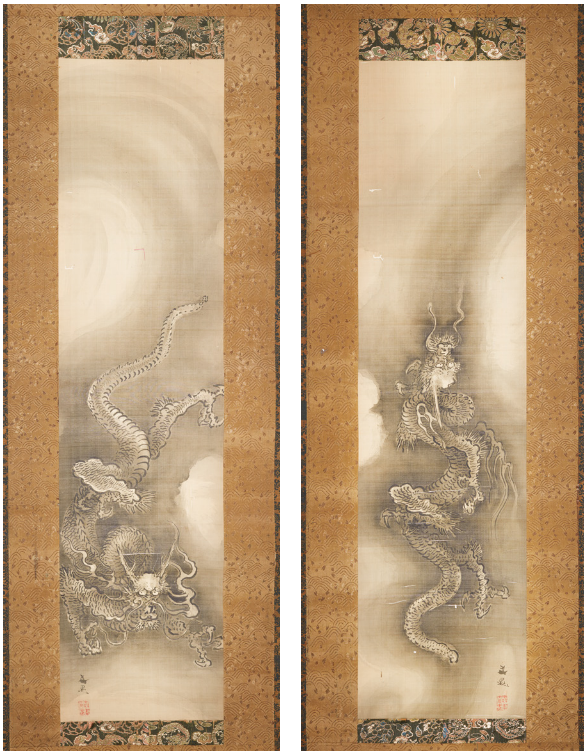
104cm x 26cm each

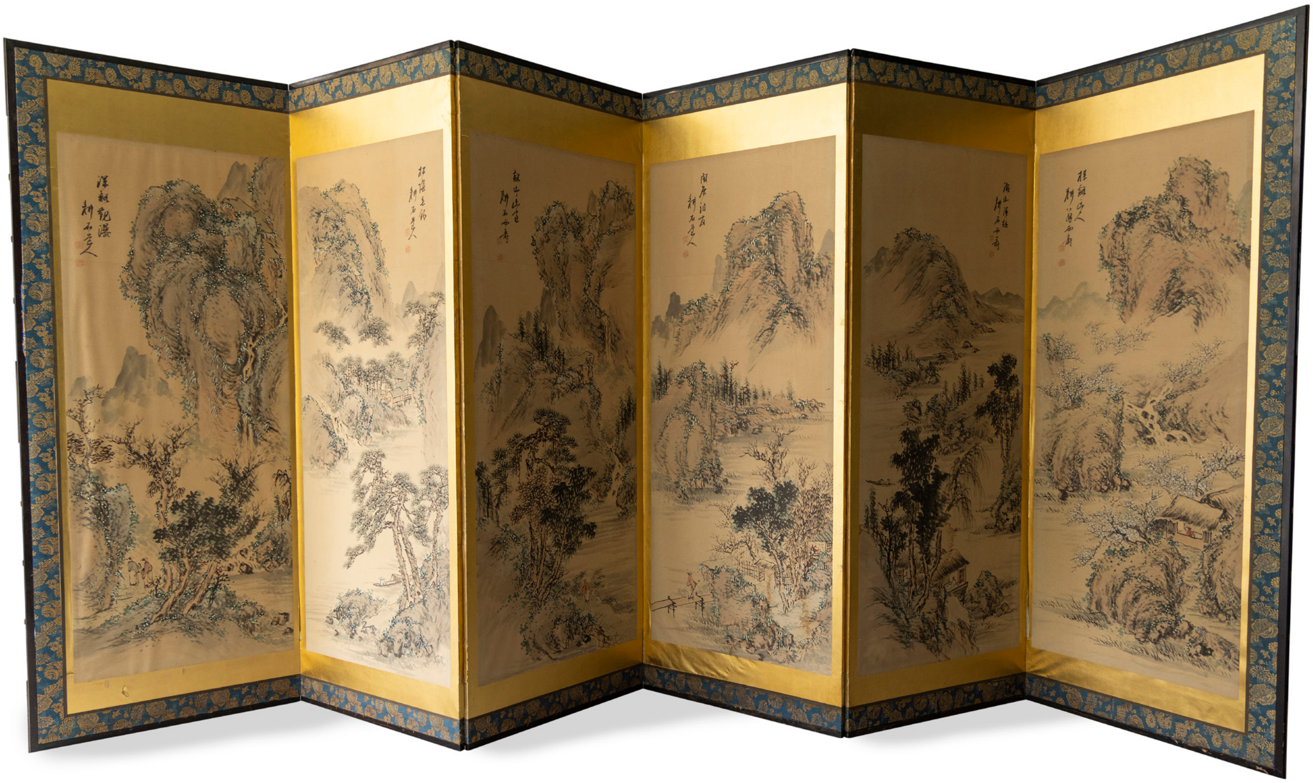
Provenance: From the collection of the late Sir Ernest Ridley Debenham (1865-1952), thence by direct descent.

Sir Ernest Ridley Debenham, 1st Baronet, was an English businessman who famously owned and chaired the renowned namesake department store Debenhams Ltd in 1892-1927.

£300-500







277

SIX-PANEL FOLDING SCREEN OF INK LANDSCAPE PAINTINGS

20TH CENTURY

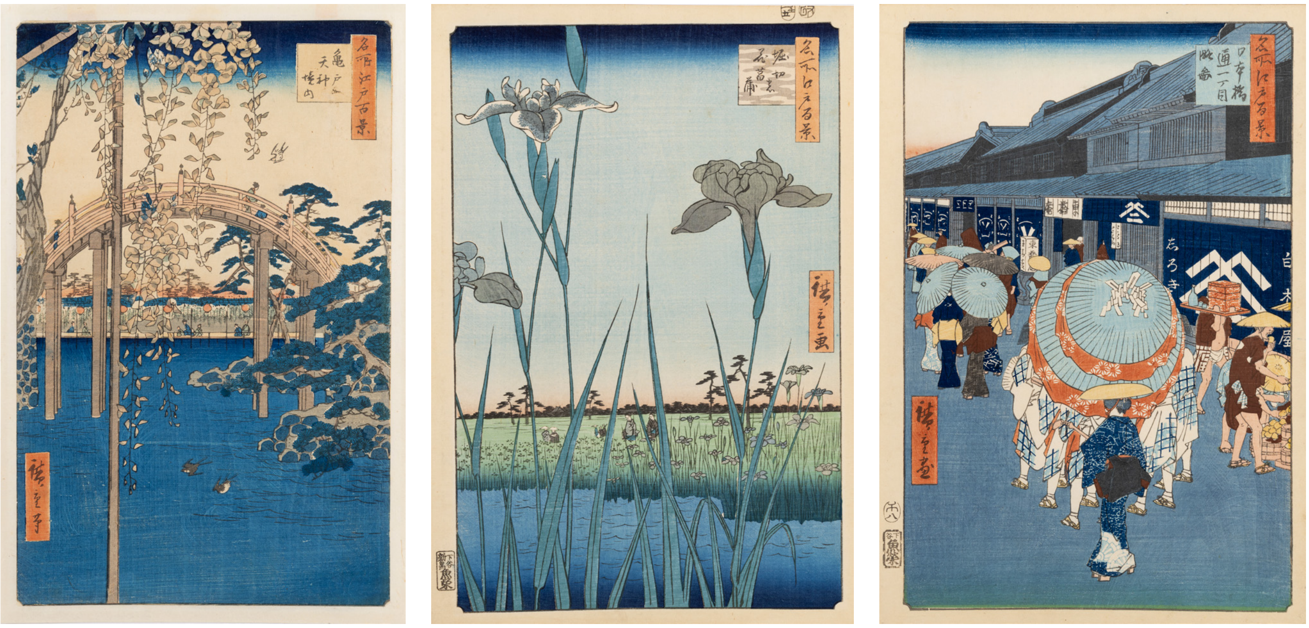
二十世紀 中西耕石款 水墨淡色 紙本裝裱六扇屏(畫共六幅)

each depicting a mountainous landscape, titled, attributed to Koseki Nakanishi (1807-1884) and sealed, mounted as a six-fold screen

Unfolded: 172cm x 379cm

Provenance: Private English collection, London

£500-700



278

UTAGAWA HIROSHIGE (1797-1858)

EDO PERIOD AND LATER

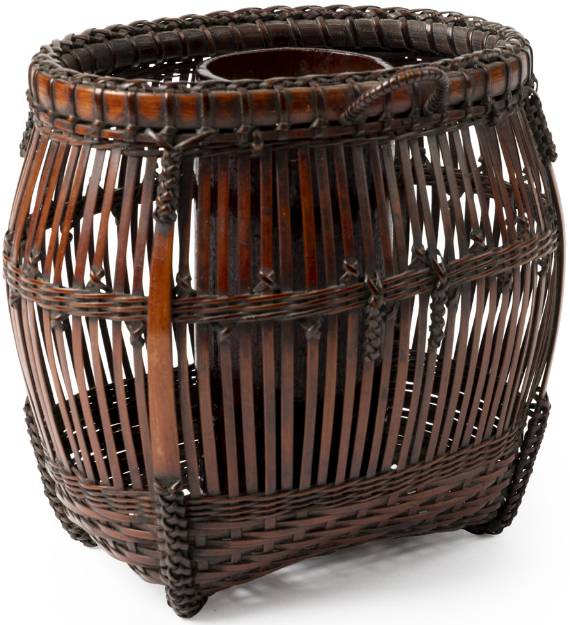
江戸及以後 歌川広重 名所江戸百景《日本橋通一丁目略図》、《堀切の花菖蒲》、《亀戸天神境内》版畫（共三幅）

comprising three *oban tate-e* prints; all from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), including: view of Nihonbashi Tôri 1-chôme (Nihonbashi tôri itchôme ryakuzu); Horikiri Iris Garden (Horikiri no hanashôbu); and Inside Kameido Tenjin Shrine (Kameido Tenjin keidai), possibly later, all unframed (3)

largest: 36cm x 25cm

Provenance: Private English collection

£800-1,200



279

SUEMURA SHOBUN (1917-2000)

BAMBOO HANGING LOWER BASKET, SHOWA PERIOD OR HEISEI PERIOD, SECOND HALF OF THE 20TH CENTURY

昭和或平成 末村笙文 竹編籠花入

madake (timber bamboo); *tobi-gozame-ami* ('skipping' mat plaiting), twining, wrapping, fitted with a bamboo hanging loop; signed *Shobun;* with lacquered bamboo *otoshi* (water container)

17.5cm wide

Provenance: Private collection, England; acquired from Sakoda Antique Gallery, Kobe City, Japan

Note: Suemura Shobun, a native of Osaka, trained under Yamamato Chikuyusai I (1868-1945) from 1936, and achieved independent status in 1941. He began showing his work at the Nitten and other exhibitions in 1951.

£300-500

280

TANABE CHIKUUNSAI II (1910-2000)

BAMBOO HANGING LOWER BASKET, SHOWA PERIOD OR HEISEI PERIOD, SECOND HALF OF THE 20TH CENTURY

昭和或平成 二代田辺竹雲斎 竹編籠花入 共箱

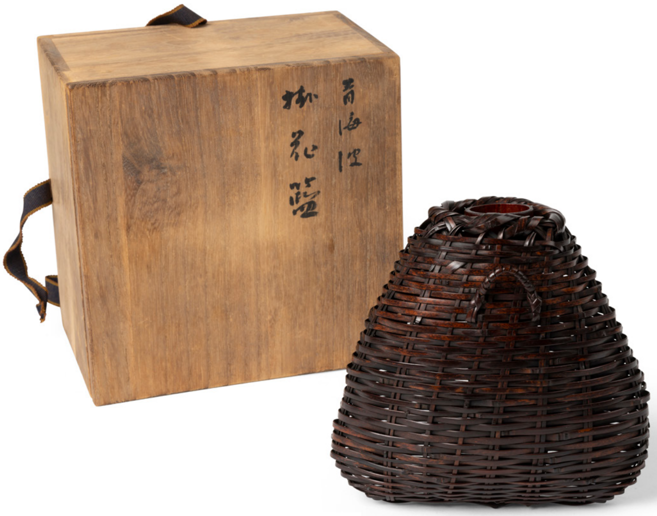
madake (timber bamboo); *tobi-gozame-ami* ('skipping' mat plaiting), twining, wrapping, fitted with a bamboo hanging loop; signed *Chikuunsai tsukuru*; with lacquered bamboo *otoshi* (water container) and a wood *tomobako* storage box titled *Seigaiha kakehanakago* ('Blue Ocean Waves' hanging flower basket), signed *Tekisuikyo Chikuunsai tsukuru*, and sealed *Denri no in* and *Chikuunsai*

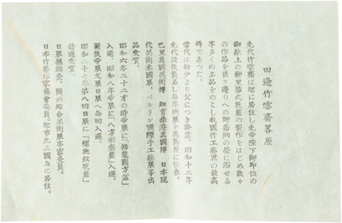
16.5cm high

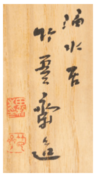
Provenance: Private collection, London; acquired from of Ura Art Museum Co., Ltd., Osaka, Japan

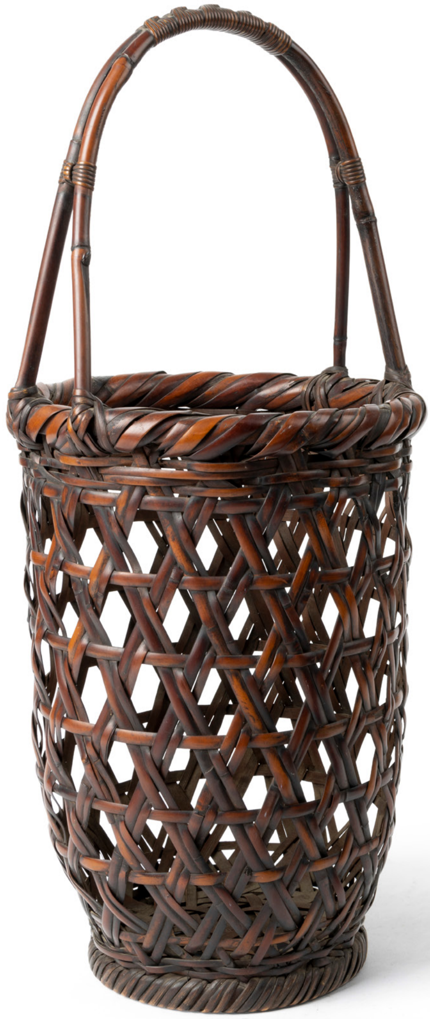
Note: Tanabe Chikuunsai II, son of Tanabe Chikuunsai I (1877-1937), was the second artist of the Tanabe dynasty to bear the name of Chikuunsai which means "Bamboo Cloud". He was famous for his Chinese-style baskets, sometimes called *bunjin kago* (the scholar basket). In 1952 he received the Tokusen Prize and the Asakura at the Nitten's 8th Exhibition; in 1959 he won the Osaka Prefecture Arts Prize; and in 1981 the Japanese government promoted him to 4th place in Zuiho.

£300-500









281

MAEDA CHIKUBOSAI I (1872-1950)

TALL HANDLED BAMBOO FLOWER BASKET, SHOWA PERIOD

昭和 初代前田竹房斎 提梁竹編籠花入

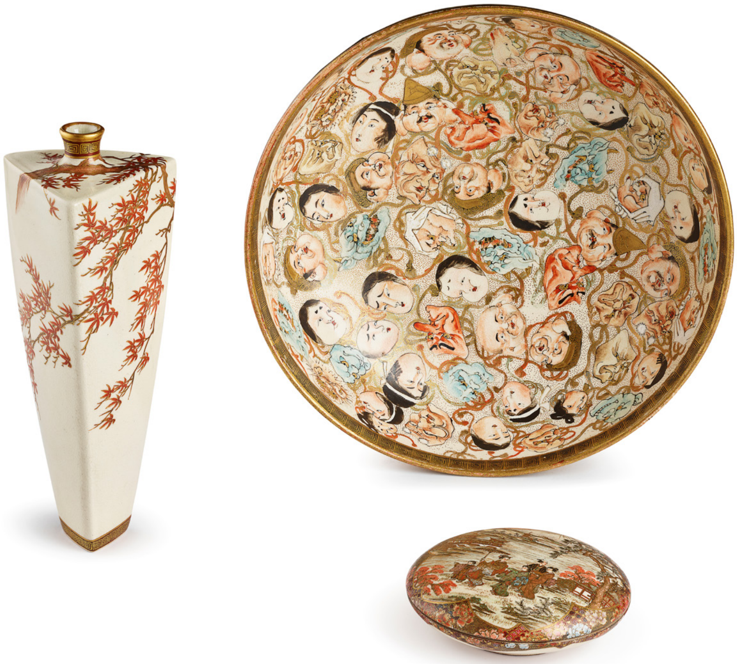
madake (timber bamboo), twining, wrapping, the tall handle wrapped with a spiral band, the body and handle with passages of decorative knotting, signed on the base *Chikuyosai kore o tsukuru*, and with lacquered bamboo *otoshi* (water container), without tomobako

47cm high

£600-800

Provenance: Private collection, England; acquired from Sakoda Art Gallery, Nishinomiya City, Hyogo, Japan

Note: Maeda Chikubōsai I was one of the most important bamboo artists working in the first half of the 20th century. Late in the Taishō era (1912-1926), he made presentation baskets on behalf of the Imperial Household, for which he became famous. Chikubōsai held a series of one-man exhibitions at the Mitsukoshi Department Store in Tokyo from 1926 until the late 1930s. He was pivotal in promoting individual expression in the bamboo arts.



282

GROUP OF THREE SATSUMA WARES

MEIJI TO TAISHO PERIOD

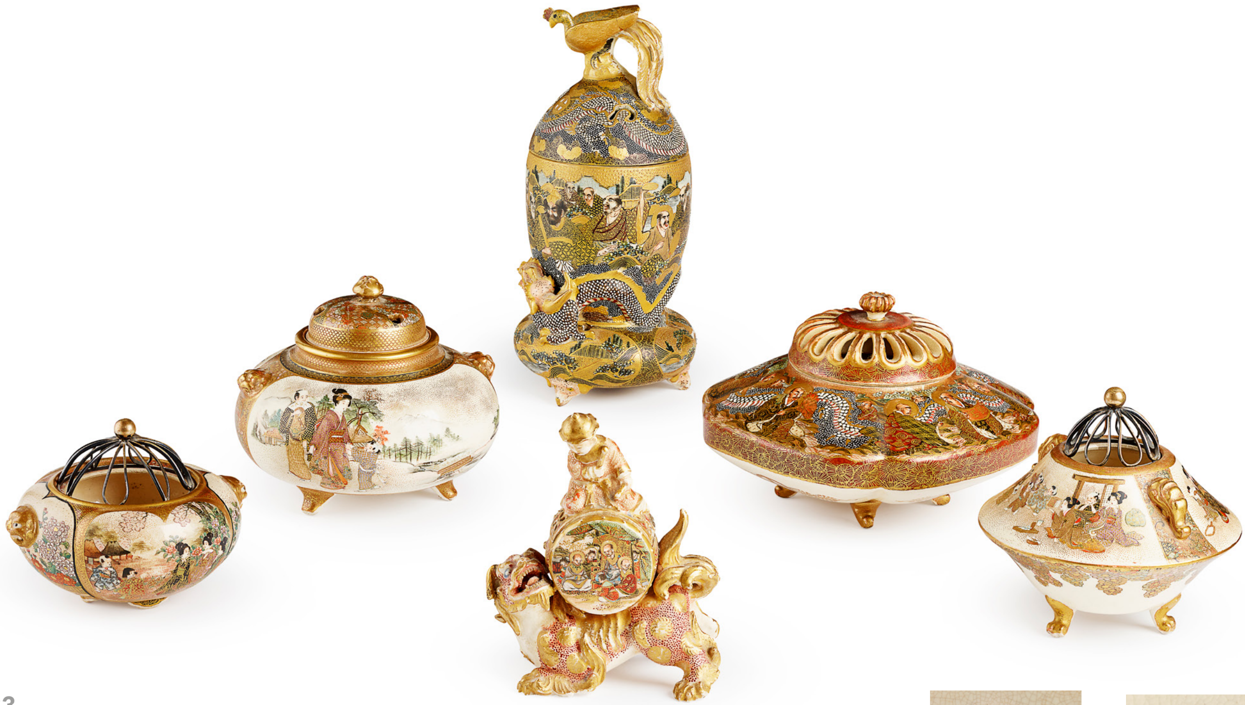
明治至大正 錦光山、陽山、軍□山款 薩摩燒 ‘能面’ 碗、‘人物’ 圓蓋盒 及 ‘楓’ 瓶

comprising: a big bowl richly painted inside and out with various *no-men* borne on strings, the base marked ‘Kinkozan Zo’; a circular box and cover, finely painted with figures on the lid, interiors of box and cover with butterflies and phoenix, the base marked ‘Yozan’; and a tapered triangular vase decorated with maple leaves, the base marked (3)

largest: 22.1cm diameter

Provenance: Private Scottish collection, Edinburgh

£300-500



283

GROUP OF SIX SATSUMA KORO

MEIJI PERIOD

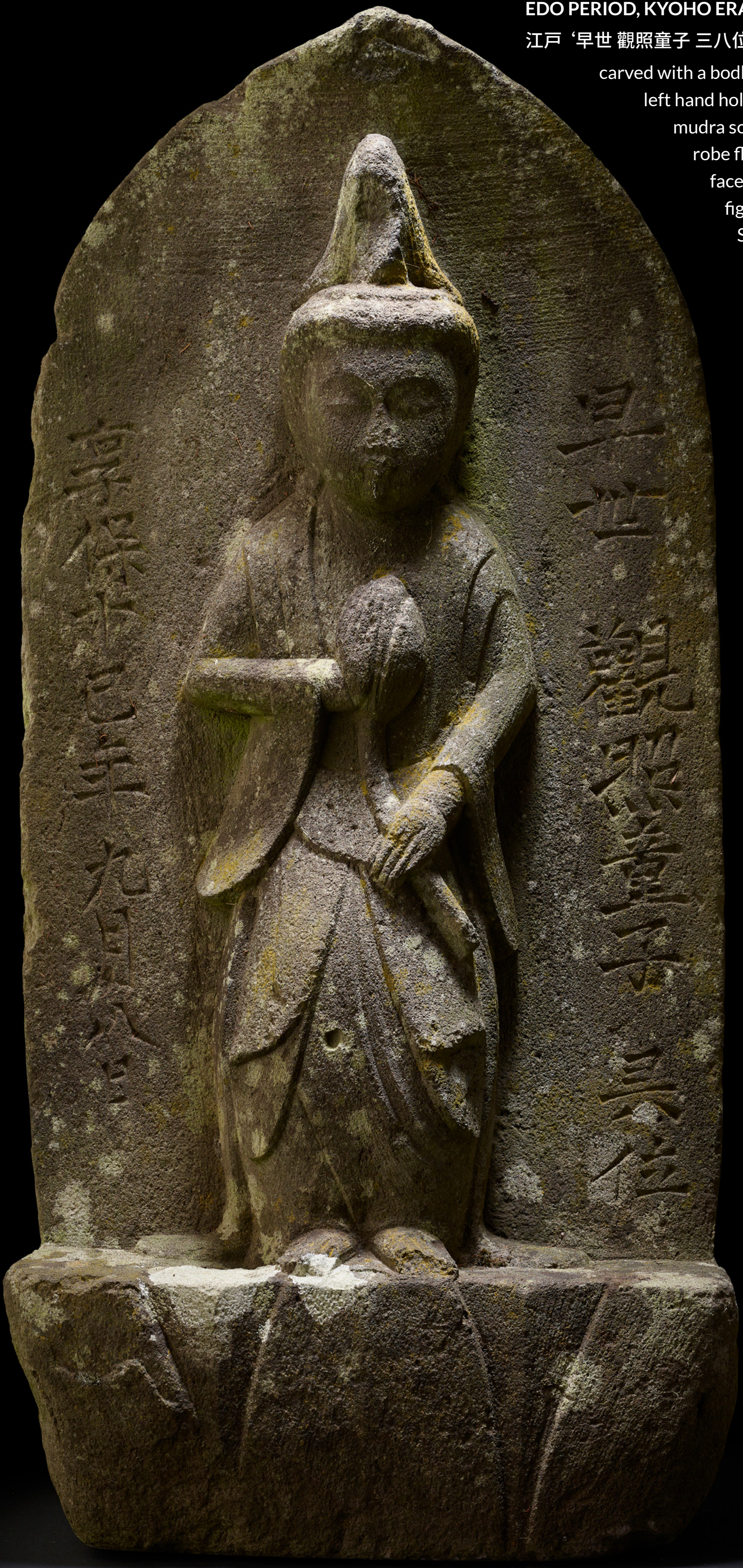
明治 龍雲富山、錦光山、春山、保土田金誠山款 各色薩摩燒香爐（共六件）

comprising: a compressed notched ‘Rakan’ koro on four feet, pierced lid, base marked ‘Ryuun Fuzan’; a compressed globular koro on four short bracket feet, metal pierced lid, base marked ‘Kinkozan zo’; a larger compressed globular tripod koro, pierced lid; a disc-shaped tripod koro, metal pierced lid, both marked ‘Shunzan’; an ovoid tall ‘Rakan’ tripod koro, pierced lid with phoenix finial, the base marked ‘Dai Nippon, Satsuma toki, Hododa Kinseizan zo’; and koro in a form of shishi bearing a drum topped with a figure (6)

largest: 19.8cm high

Provenance: Private Scottish collection, Edinburgh

£300-500



284

GREY STONE STELE OF A BOSATSU

EDO PERIOD, KYOHO ERA, DATED 1725AD

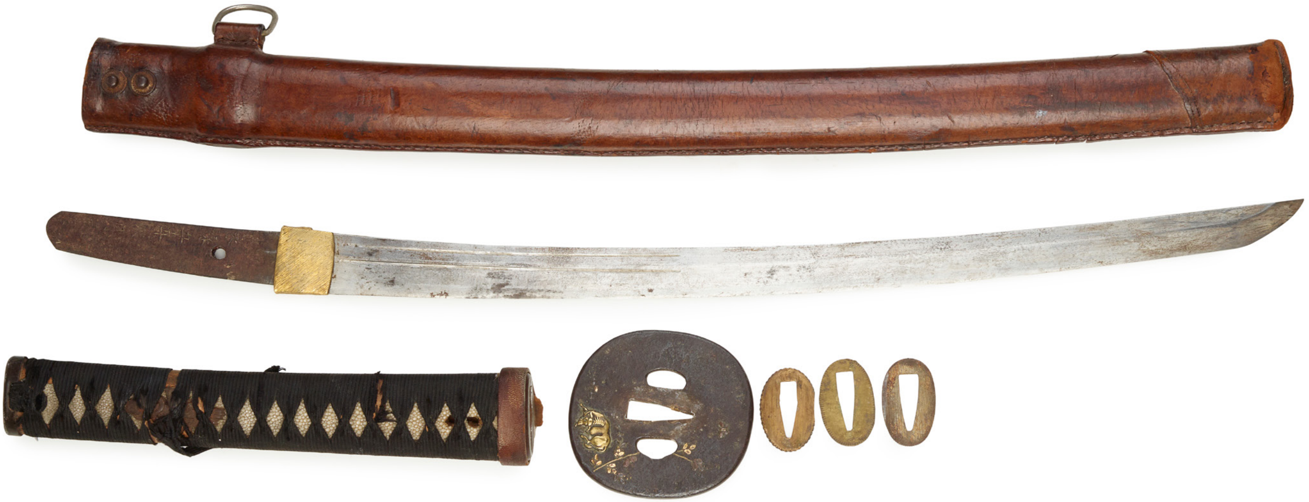
江戸 ‘早世 觀照童子 三八位 享保十巳年九月八日’ 刻文 觀照童子石碑

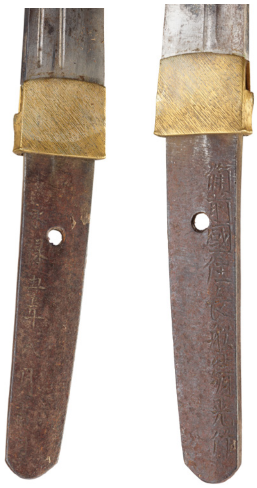
carved with a bodhisattva standing upright on a throne, his left hand holding a lotus stem, right raising in *anjali* mudra softly touching the lotus bud, wearing a long robe flowing naturally down, his eyes closed, face in serene expression, dated to left of the figure ‘Tenth year of Kyoho era, eight of September’, further carved on the opposite

60.5cm high

Provenance: Private Scottish collection, Angus

£1,000-1,500





285

WAKIZASHI (COMPANION SWORD) WITH KOSHIRA-E (MOUNTING)

SWORD EIROKU ERA, DATED 1562AD WITH EDO/MEIJI PERIOD MOUNTS

永禄五年（一五六二年）‘備前国住長船清光作’ 款 脇差刀 帯江戸/明治時期鞘拵

the *wakizashi* 44.5cm high, blade with deep fuller, *nakago* (tang) with one hole, dated to the auspicious day of the eighth month in the fifth year of Eiroku Era (永禄五年八月吉日), corresponding to 1562AD, reverse marked ‘Bizen-koku-ju Osafune Kiyomitsu-saku’ (備前国住長船清光作), with wooden *tsuka* (hilt) covered in *same* (ray-skin) and bound in black cord with *menuki* (hilt grips), the iron *tsuba* of oval form with gilt copper raised water buffalo and branches with butterfly, in later associated leather covered *saya* (scabbard)

mounting: 80cm high

Provenance: Private Scottish collection, Edinburgh

£500-700

286

BRONZE VESSEL

YAMASHIRO MARK

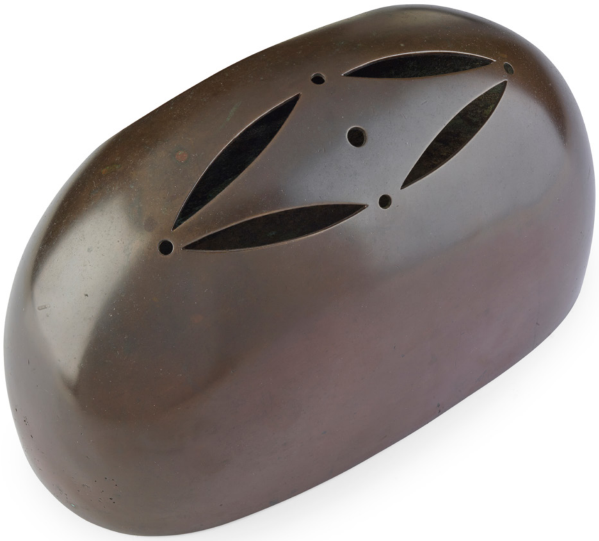
山城款 銅鑄花器

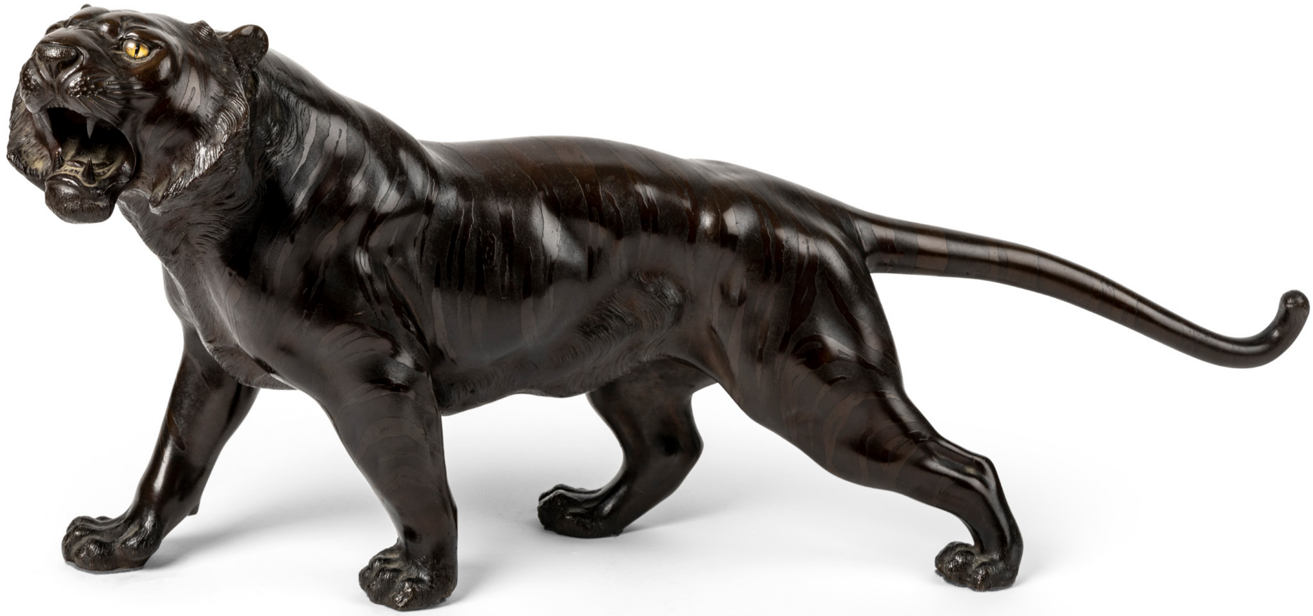
of compressed dome form, a wide oval aperture on one side, geometric orifices on the opposite, the base signed ‘Yamashiro’

30.2cm wide; 3362g

Note: Yamashiro was a generational bronzeware casting family that worked in Tokyo starting from Edo period for twelve generations.

£500-700





287

LARGE BRONZE TIGER OKIMONO

MEIJI TO TAISHO PERIOD

明治至大正 為光款 銅鑄虎置物

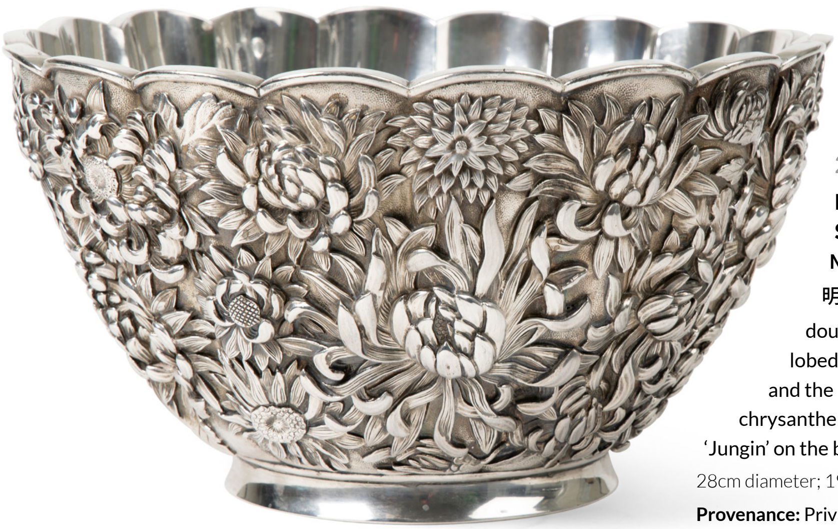
realistically cast striding forward with its tail stretching out and curling on the tip, the stripes delineated in subtly-toned patination and texture, its eyes of inlaid glass with black pupils, marked on its belly 'Tamemitsu'

63cm wide; 5.5kg

Provenance: Private Scottish collection, Edinburgh

Note: a large bronze okimono of a tiger, signed Jozan and dated to the Meiji period, was sold at Bonhams London, 16 May 2013, lot 568

£500-700



288

LARGE 'CHRYSANTHEMUM' DOUBLE-SKINNED SILVER BOWL

MEIJI PERIOD

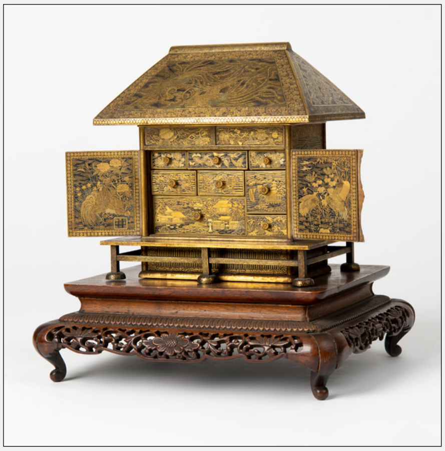
明治 純銀款 外銷銀菊花紋大碗

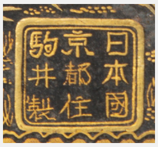
double-lined for insulation with fluted interior, the 18 lobed section representative of an Imperial Chrysanthemum, and the exterior densely decorated with blossoming chrysanthemums in high relief, stamped with a two-character mark 'Jungin' on the base for 'pure silver'

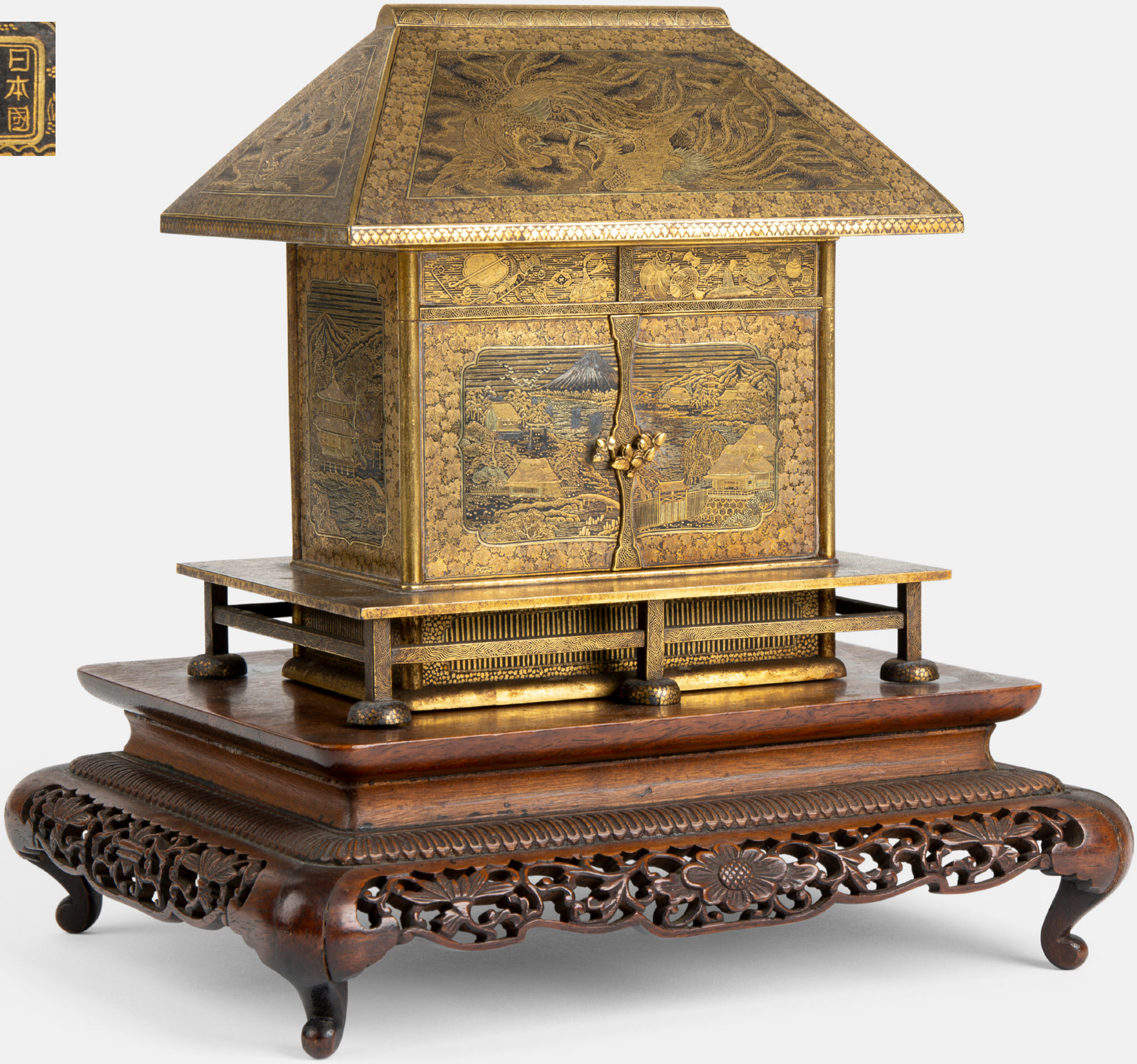
28cm diameter; 1969g

Provenance: Private Scottish collection, Perthshire

£1,000-1,500







289

FINE INLAID IRON CABINET MODELLED AS A HOUSE

BY THE KOMAI COMPANY OF KYOTO, MEIJI PERIOD

明治 日本國京都住駒井製款 金工屋舍型置物

in the form of a traditional Japanese timber building, the rectangular house constructed with a removable *yosemune* hipped roof, raised on a platform base supported on six *soseki* foundation stones, the roof finely decorated with phoenixes and dragons, the four walls adorned with various houses in a landscape setting with Mount Fuji in the far distance, behind the double hinged doors with eight drawers, behind the left door signed *Nihon Koku Kyoto ju Komai sei*, with a wooden stand

15.5cm high; 1642g

Provenance: Private Scottish collection, Perthshire

Note: a comparable Komai cabinet in the form of a temple was in the Avo Krikorian Collection and sold at Christie's Geneva, 19 Feb 2007, lot 86

£1,500-2,000

290

FINE INLAID IRON CABINET MODELLED AS A SHRINE

BY THE KOMAI COMPANY OF KYOTO, MEIJI PERIOD

明治 日本國京都住駒井製款 金工樓閣寶塔置物

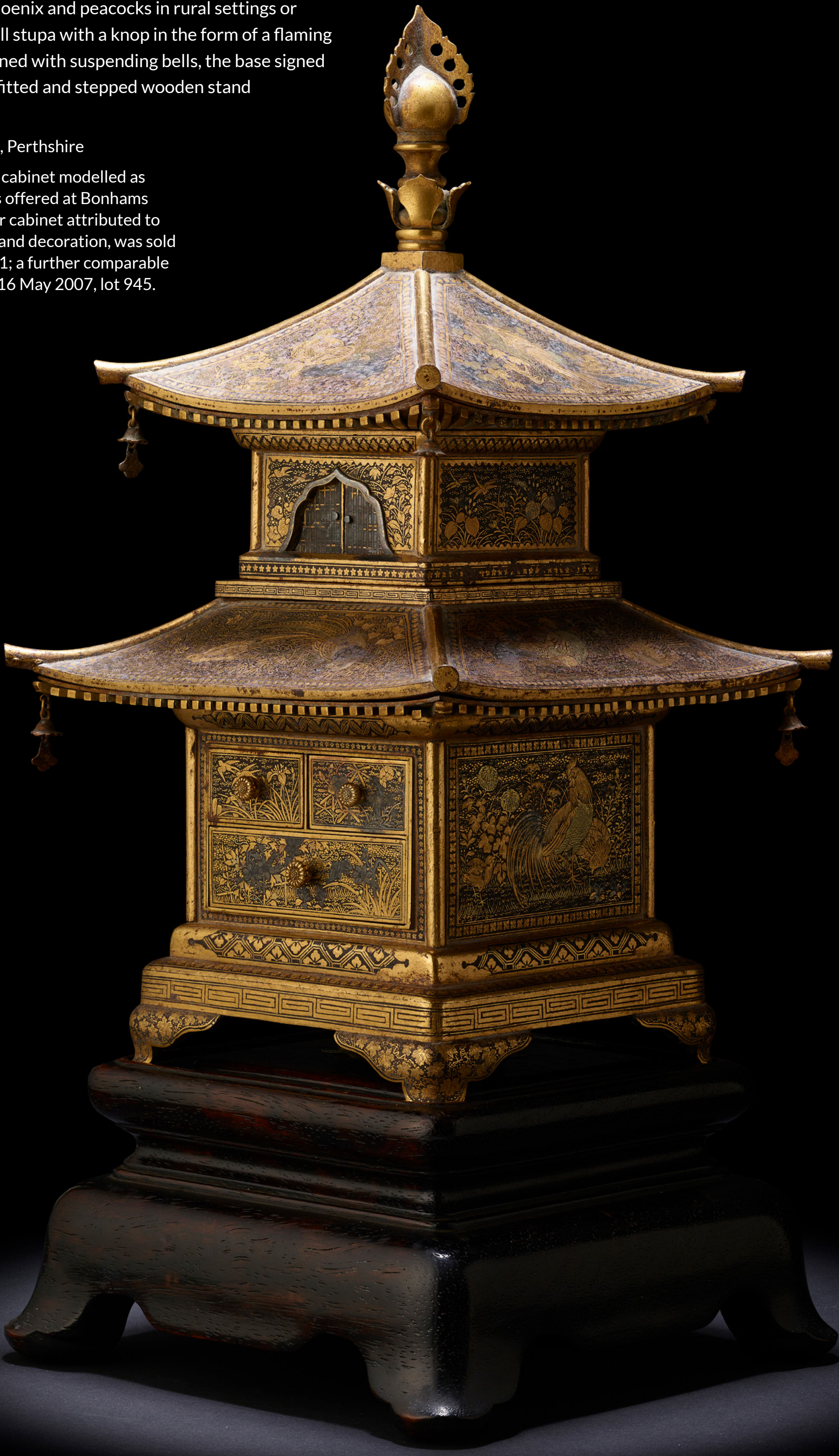
constructed in two removeable storeys raised on a stepped square base supported on four bracket feet, each storey constructed beneath a typically sloping roof fitted with hinged doors and drawers, both upper and lower roof decorated respectively with cranes, magpies, phoenix and peacocks in rural settings or seasonal flowers, surmounted by a tall stupa with a knop in the form of a flaming pearl, the roof's corners further adorned with suspending bells, the base signed *Nihon Koku Kyoto ju Komai sei*, with a fitted and stepped wooden stand

20cm high; 1185g

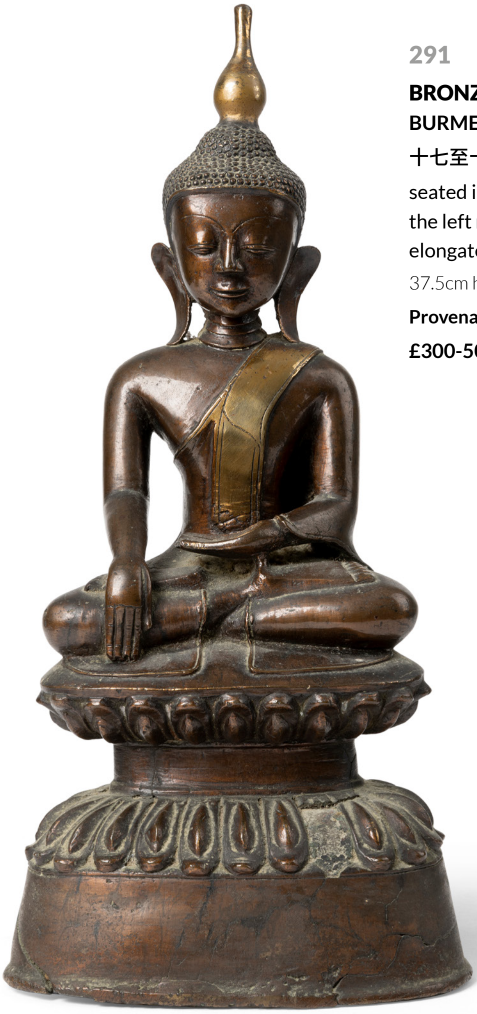
Provenance: Private Scottish collection, Perthshire

Note: a comparable hexagonal facetted cabinet modelled as a shrine with the same Komai mark, was offered at Bonhams London, 11 May 2010, lot 475; the other cabinet attributed to the Komai company, similar in the form and decoration, was sold at Bonhams London, 7 Nov 2019, lot 211; a further comparable example was sold at Sotheby's London, 16 May 2007, lot 945.

£2,000-2,500



SOUTH EAST ASIAN ART



291

BRONZE FIGURE OF BUDDHA SHAKYAMUNI

BURMESE, SHAN STYLE, 17TH-18TH CENTURY

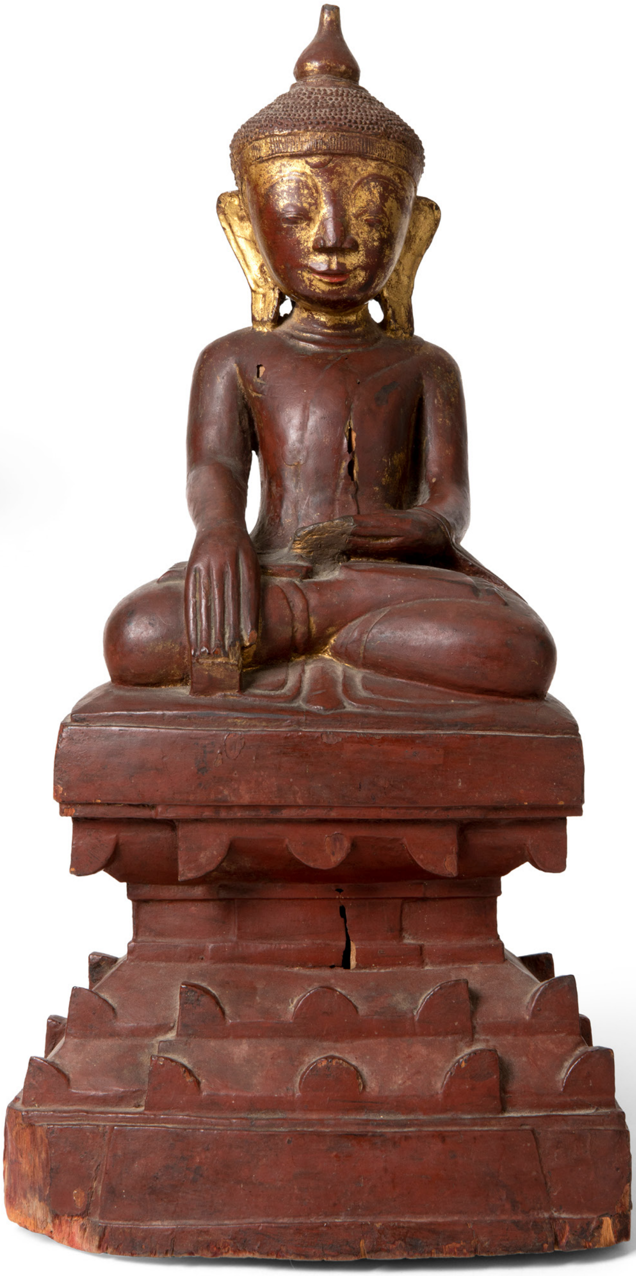
十七至十八世紀 緬甸撣族風格 局部鎏金銅釋迦摩尼佛座像

seated in *vajrasana* on a waisted double lotus pedestal, his right hand in *bhumisparsha mudra*, the left resting on his lap, wearing *samghati* highlighted in gilt, his face with serene expression, elongated earlobes, curled hairdress and *usnisha*, the latter topped by a lotus bud

37.5cm high; 4248g

Provenance: Private English collection, London, acquired from Christie's London South Kensington

£300-500



292

GILT AND RED-LACQUERED WOOD FIGURE OF BUDDHA SHAKYAMUNI

BURMESE, SHAN STYLE, 18TH-19TH CENTURY

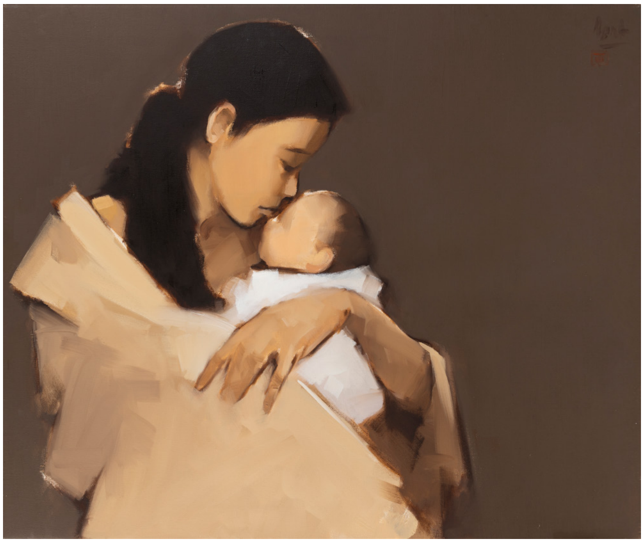
十八至十九世紀 緬甸撣族風格 紅漆鎏金釋迦摩尼佛座像

carved from a single block of wood, lacquered and gilt, seated upon a raised pedestal, his right hand in *bhumisparsha mudra*, the left resting on his lap, wearing *samghati*, his face with serene expression, elongated earlobes, curled hairdress and *usnisha*, the latter topped by a lotus bud, the back of the pedestal carved into a rectangular chamber with the content missing

51.5cm high

Provenance: Private English collection, acquired in 2011 from Harlan J Berk, Chicago.

£500-700



293

NGUYEN THANH BINH (VIETNAMESE 1954-)

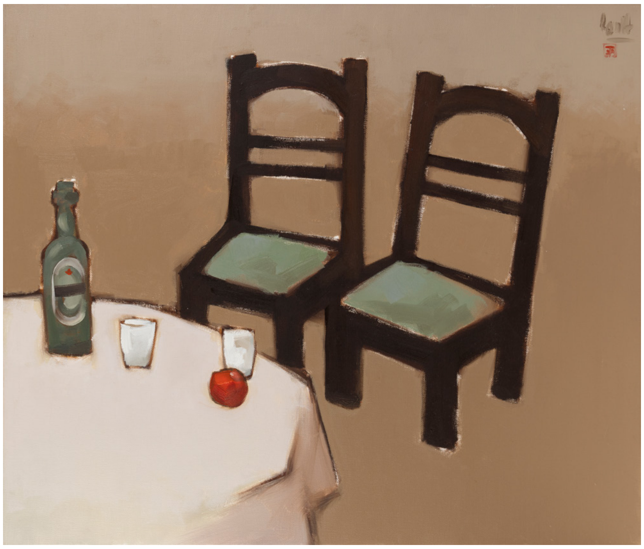
MOTHER AND BABY

Oil on canvas painting, signed upper right with 'Binh' and '平', stretched, unframed

79cm x 94.5cm

Provenance: Private English collection, purchased directly from the Artist in Vietnam in 2007

£600-800



294

NGUYEN THANH BINH (VIETNAMESE 1954-)

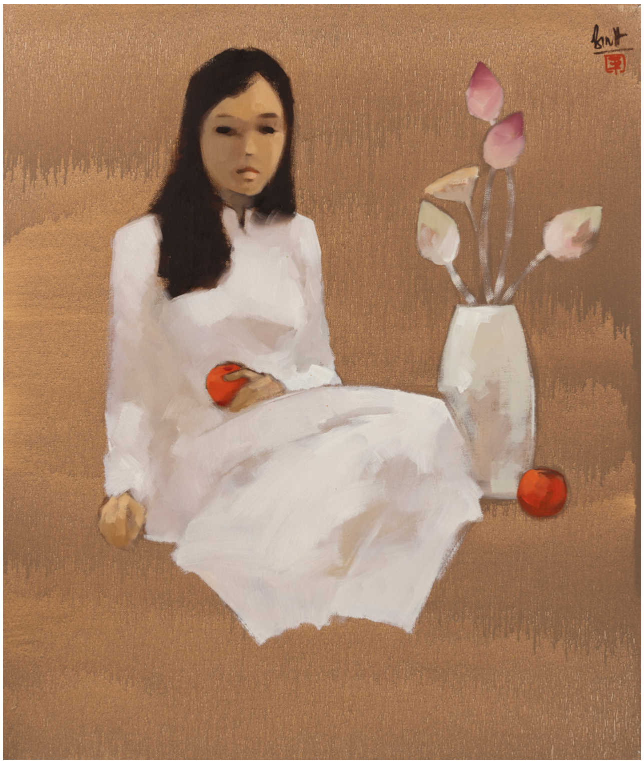
STILL LIFE

Oil on canvas painting, signed upper right with 'Binh' and '平', stretched, unframed

79.5cm x 94cm

Provenance: Private English collection, purchased directly from the Artist in Vietnam in 2007

£600-800



295

NGUYEN THANH BINH (VIETNAMESE 1954-)

FLOWER GIRL

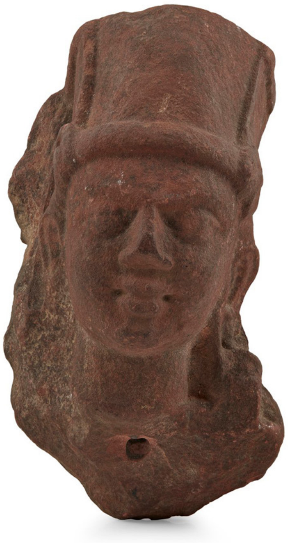
Oil on canvas painting, signed upper right with 'Binh' and '平', stretched, unframed

94cm x 79.5cm

Provenance: Private English collection, purchased directly from the Artist in Vietnam in 2007

£600-800

INDIAN & ISLAMIC ART



296

RED SANDSTONE HEAD OF VISHNU

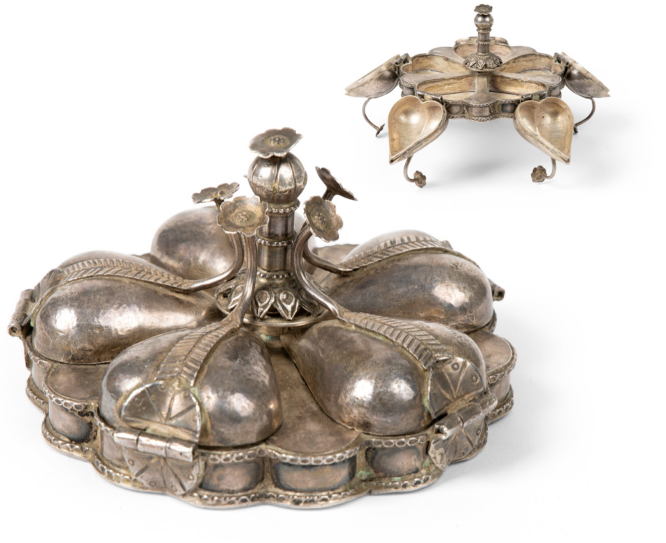
INDIA, GUPTA PERIOD, CIRCA 6TH CENTURY

印度 笈多王朝 紅砂岩雕濕婆神頭像

weathered carved sandstone, with narrow slightly smiling lips and large oval eyes, with vertical headdress

20cm high

£300-500



297

SILVER SPICE BOX (PAANDAN)

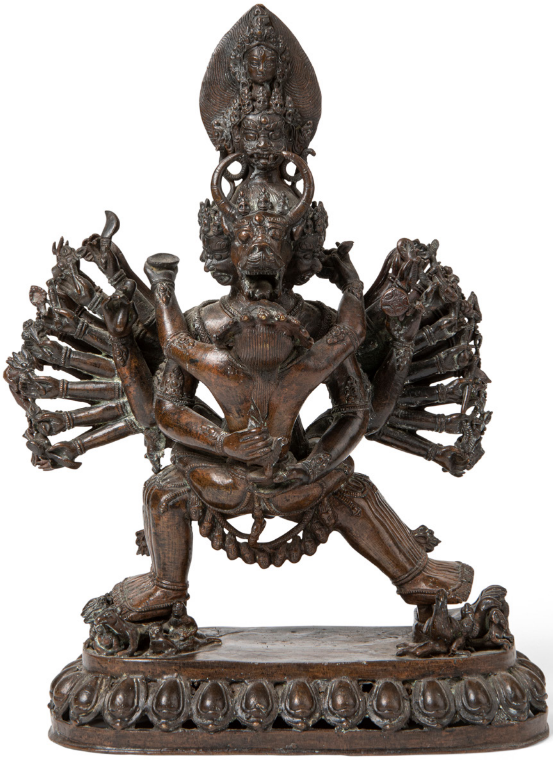
INDIA, 19TH CENTURY

of lobed circular shape divided into petal-shaped hinged lidded containers with stemmed floral finial handles, the central floral stem acting as a screw, once unscrewed and fully open the stems on the containers act as resting feet

10.8cm diameter; 310g

Provenance: Formerly in a private Swiss collection

£800-1,200



298

BRONZE FIGURAL GROUP OF YAMANTAKA WITH VAJRAVETALI

NEPAL, 20TH CENTURY

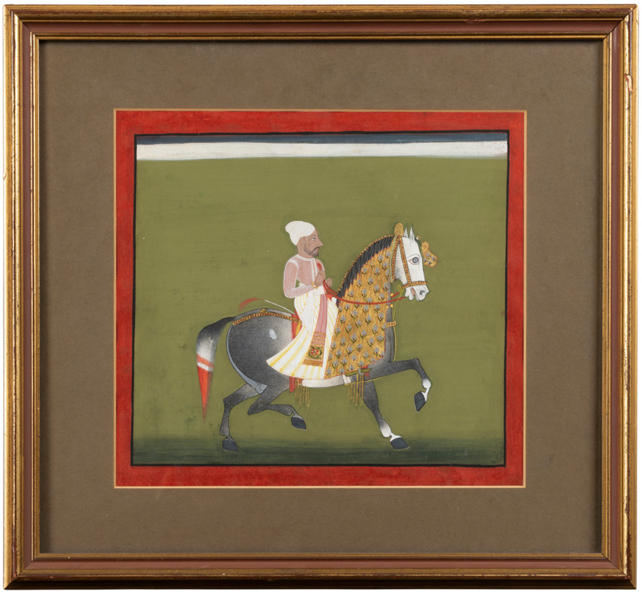
二十世紀 尼泊爾 銅鑄大威德金剛與白達里空行母雙修像

the wrathful deity cast striking in *alidhasana* on animals and figures over a lotus base with arms radiating around him, holding a kartika and kapala in principal hands wrapped around his consort in yabyam, the ferocious buffalo head with towering heads flaming mandorla

36cm high; 6000g

Provenance: Acquired from a European Auction House in 2011, formerly in the H. Qvistgaard's collection (by repute)

£500-700



299

RULER ON HORSEBACK

MEWAR, INDIA, 19TH CENTURY

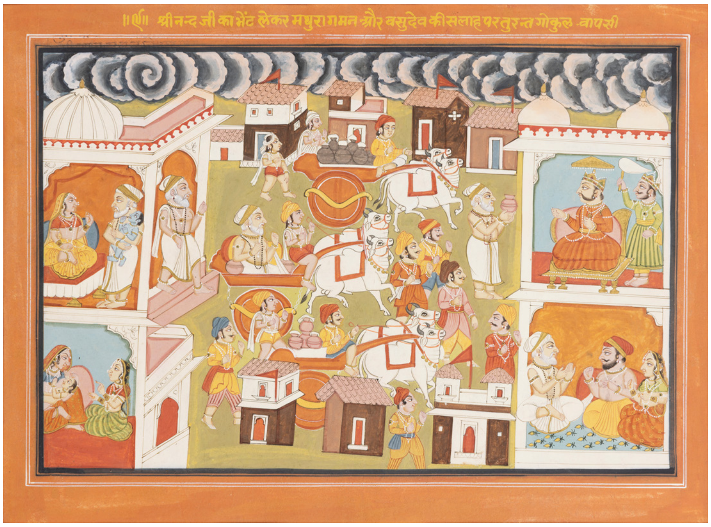
gouache on paper heightened in gold, the ruler depicted in a white robe, the horse's mane bedecked in a luxurious gold covering with repeat floral designs, its tail painted in red and white, all against an olive green background

23cm x 25.5cm

Provenance: Property of a Lady, acquired Sotheby's Colonnade, 28 April 1994, lot 760

Note: For a comparable example, see Brunk Auctions North Carolina, 29 September 2022, lot 261.

£600-800


॥९॥ श्री नन्द जी का भेंट लेकर मथुरा गमन और वसुदेव की सलाह पर तुरन्त गोकुल वापसी

300

CELEBRATION IN AYODHYA: THE BIRTH OF RAMA

KOTA OR BUNDI, INDIA, 19TH CENTURY

a folio from the Ramayana, gouache on paper, depicting a two-storey building on either side with baby Rama held in the arms of a priest in the upper left hand room, the central area featuring many bullock carts bearing gifts and valuables, inscribed in Devenagari above, mounted

26.4cm x 36cm

Provenance: Formerly in a private American collection

£600-800

301

LADIES GATHERING WATER FOR A NOBLEMAN

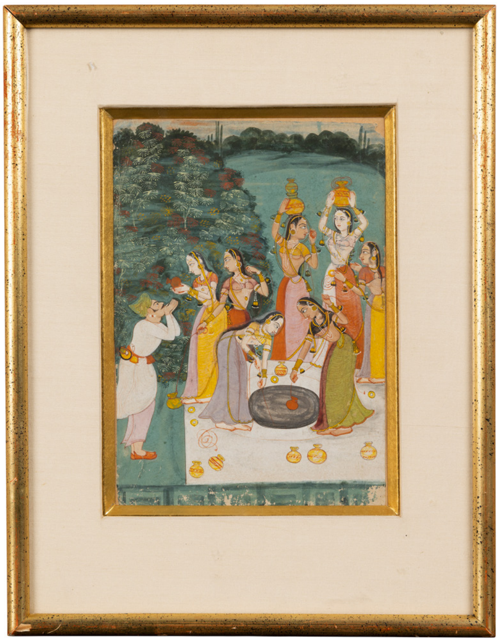
KOTA, INDIA, 19TH CENTURY

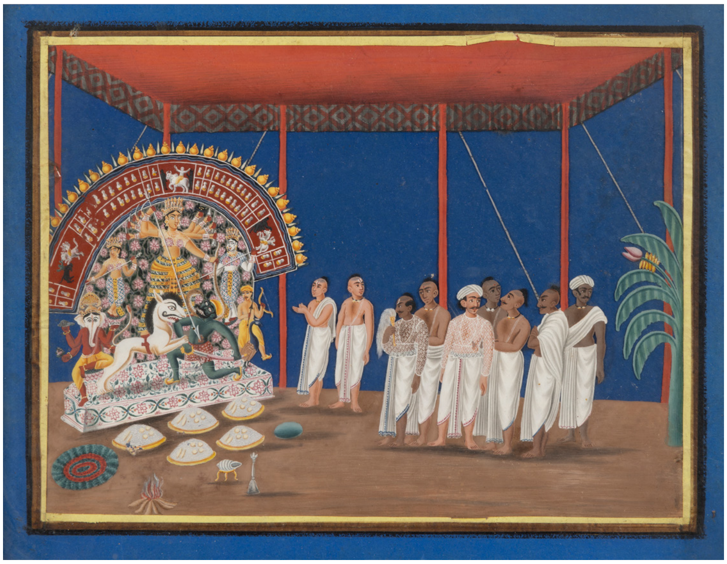
gouache on paper, ladies holding bottles in their hands or on their heads, gathering water from a well and offering it to a nobleman, mounted and framed, verso with old description label

21.5cm x 15.2cm

Provenance: Formerly in a private New York collection

£600-800





302

PRIESTS WORSHIPPING AT THE SHRINE OF DURGA

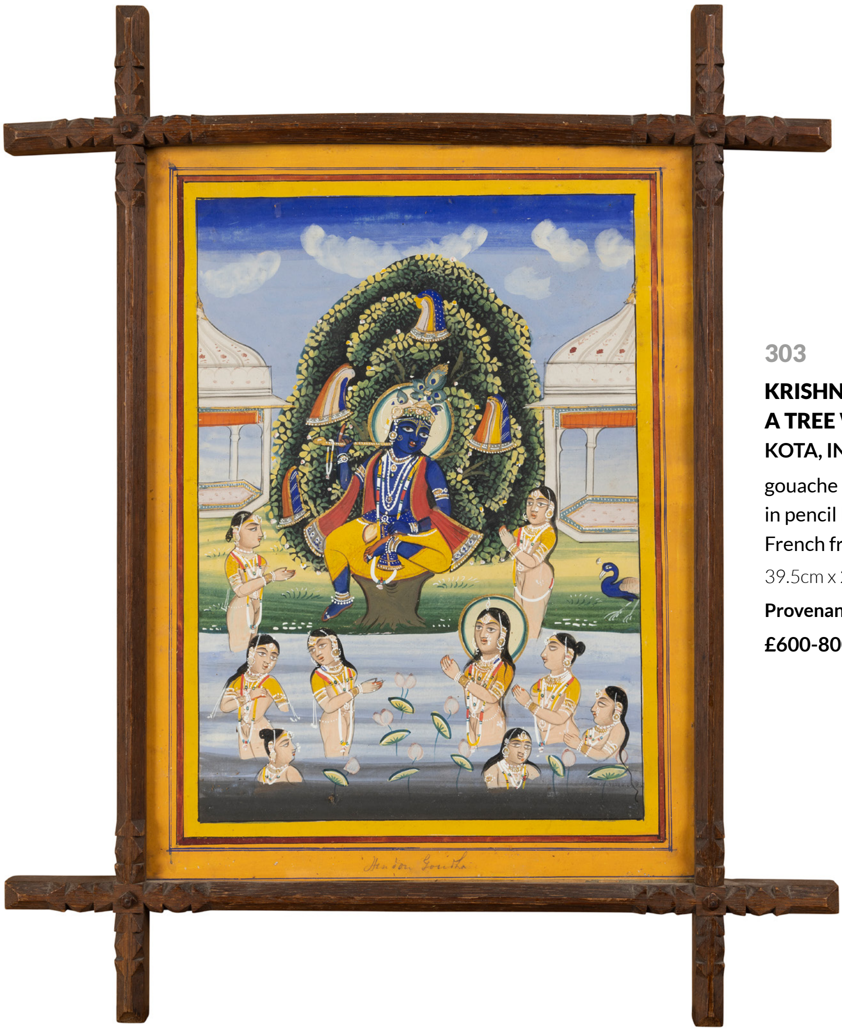
COMPANY SCHOOL, INDIA, 19TH CENTURY

gouache on mica, unusually large, depicting a very detailed shrine to the multi-armed deity, Durga, with priest worshippers, all under a temple tent, against a blue background

17.5cm x 22cm

Provenance: Private English collection, London

£300-500



303

KRISHNA WATCHING THE GOPIS BATHING FROM A TREE WITH THEIR CLOTHES HIDDEN

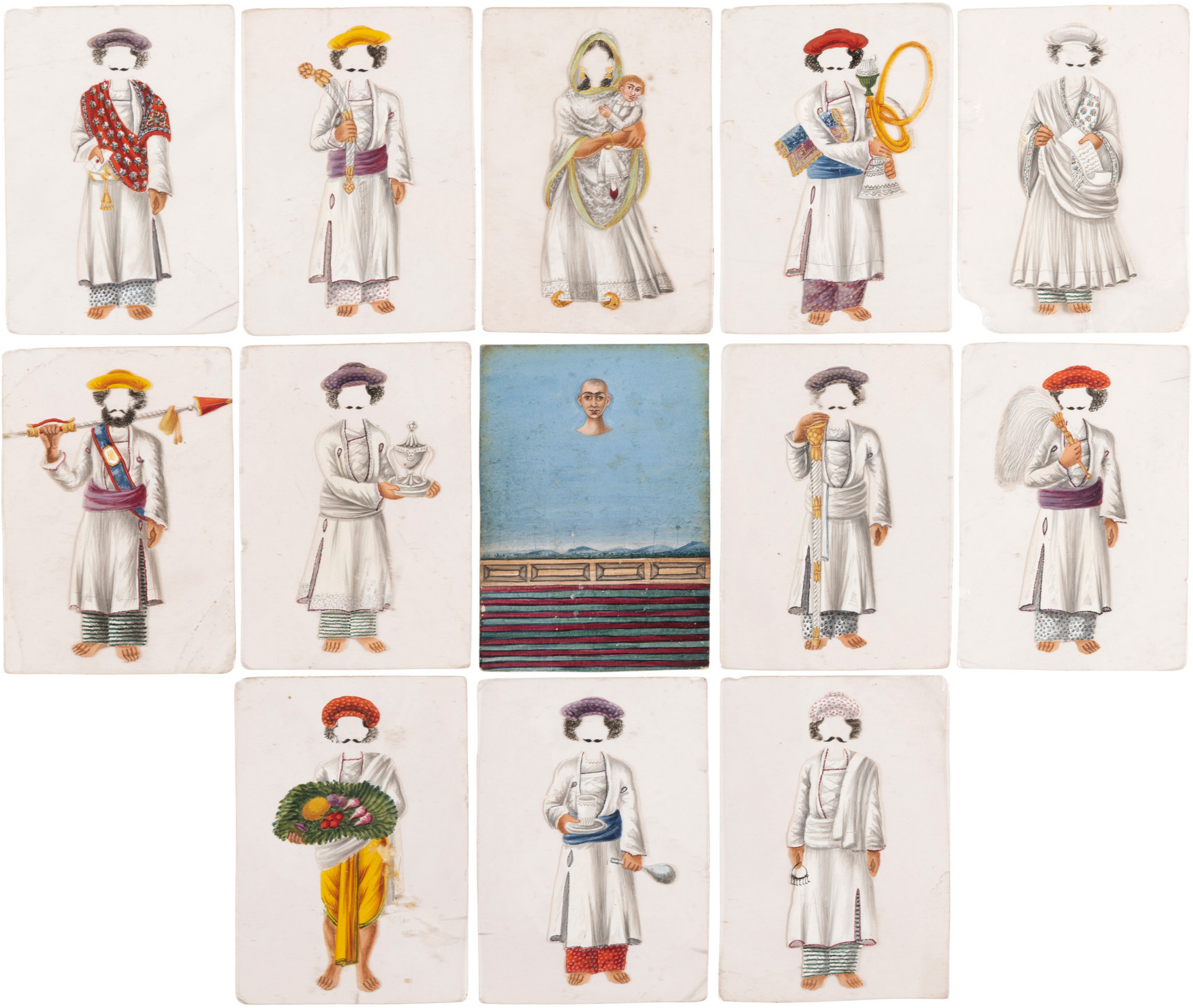
KOTA, INDIA, 19TH CENTURY

gouache on paper heightened in gold, indistinctly signed in pencil below, in French: *Hindou Goritha*; verso with old French framing label

39.5cm x 29.5 cm

Provenance: Formerly from a Private French Collection

£600-800



304

RARE COLLECTION OF CHANGEABLE MICA PAINTINGS DEPICTING HOUSEHOLD SERVANTS

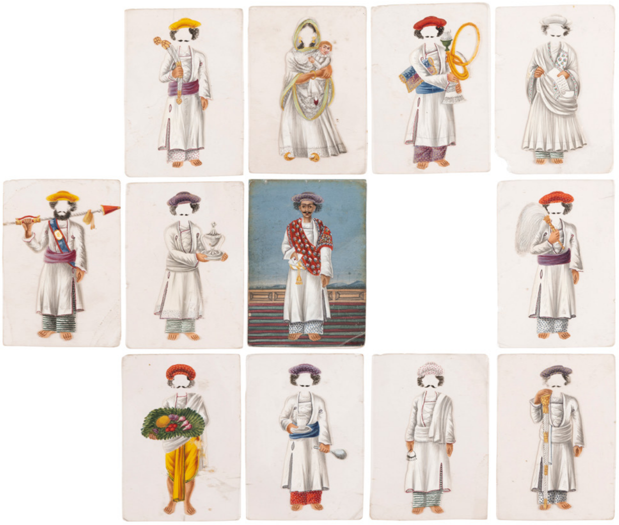
COMPANY SCHOOL, INDIA, 19TH CENTURY

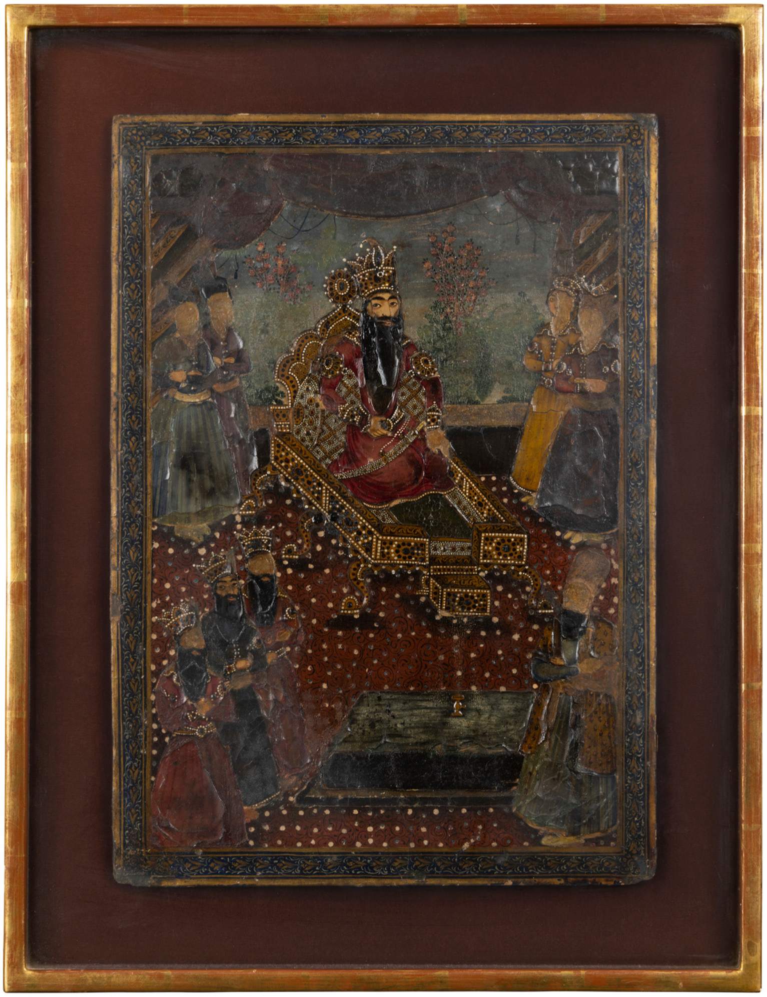
comprising one main painting on card depicting a singular face against a blue background with terrace below; and 12 interchanging paintings on mica depicting house servants, including;

1: A note taker
2: A messenger holding a letter
3: A guard
4: A fly whisk holder
5: A servant holding a hookah and carpet
6: A nursemaid holding a European baby
7: A guard with a sword
8: A tradesman
9: A key holder
10: A night guard
11: A servant holding cup and bottle
12: A tea server
11.2cm x 8cm each

Provenance: Private English collection, Devon

£1,000-1,500





305

QAJAR LACQUER PAPIER MACHE PANEL WITH PORTRAIT OF FATH ALI SHAH (1797-1834)

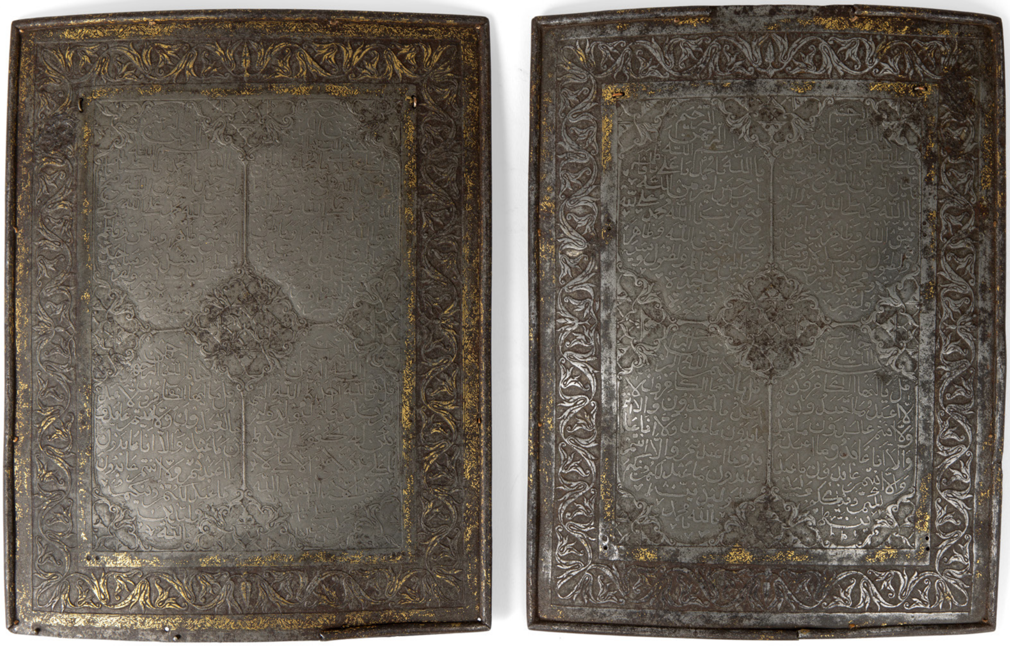
PERSIA, 19TH CENTURY

of rectangular form, featuring Fath Ali Shah seated on his bejewelled throne, wearing his crown and bedecked in his luxurious royal regalia, attended by princes and courtiers, within a floral narrow border, mounted in a box frame

43cm x 30cm

Provenance: Collection of the late Sir Richard Shepherd, MP.

£500-700



306

PAIR OF QAJAR GOLD DAMASCENED STEEL ARMOUR PLATES

PERSIA, 19TH CENTURY

each of rectangular curving form, decorated with four large cartouches filled with inscriptions in *nasta'liq*, comprising *surahs* from the Qur'an, framed by a border of repeat vegetal designs, traces of gold around the borders, verso plain (2)

30.2cm x 23cm; 30.2cm x 23.4cm

£800-1,200

307

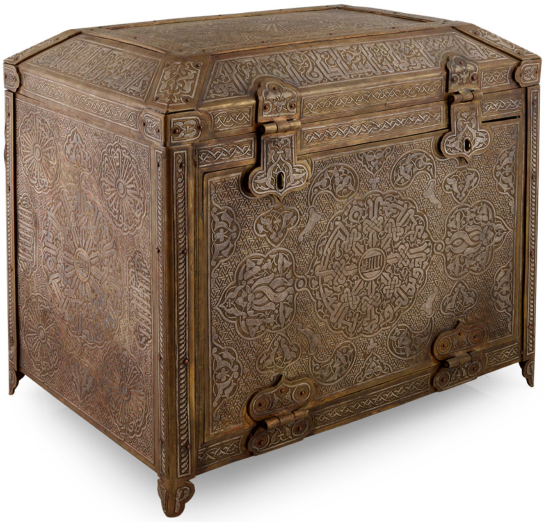
MAMLUK REVIVAL COPPER AND SILVER INLAID BRASS CASKET

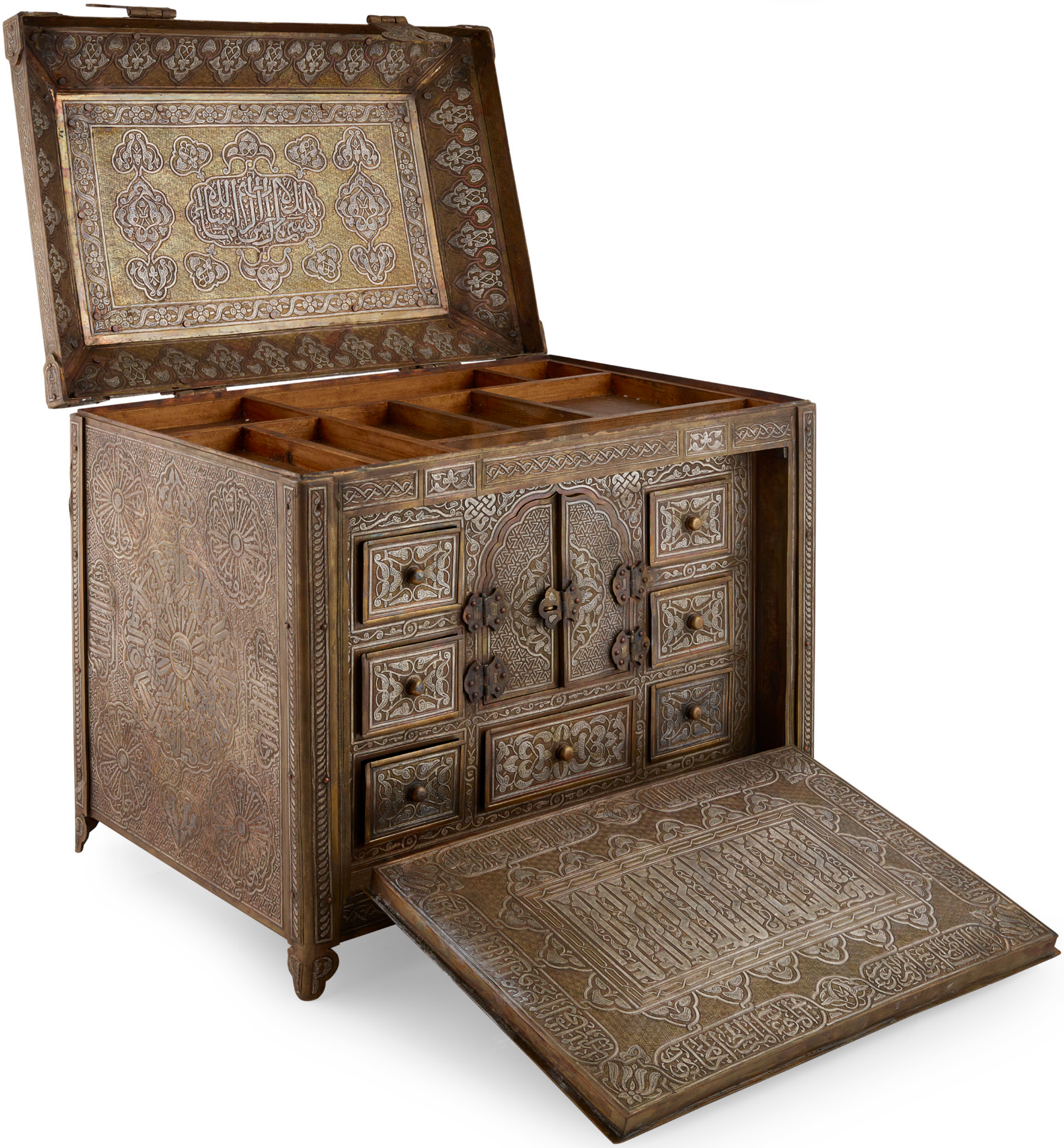
EGYPT OR SYRIA, 20TH CENTURY

of rectangular form with a hinged sloping top lid and a front hinged lid, all sides profusely decorated with calligraphic roundels, cartouches with split palmettes and knotted calligraphy designs, all on a reserve of zig zag motifs, the sloping shoulders of the top lid decorated with a band of *kufic* calligraphy with leafy vines, border divisions comprising narrow bands of repeat leafy vines, the upper lid decorated on the inside with a large lobed calligraphic cartouche surrounded by trefoil motifs containing split palmettes, the interior revealing a wooden tray with nine compartments, the front cover lid decorated with elongated *kufic* calligraphy and further calligraphic cartouches on the inside and once opened revealing a set of seven drawers and a central arched cupboard, all decorated with split palmettes and zig zag motifs

54cm wide x 49.4cm high x 38.3cm deep

£3,000-5,000





CONDITIONS OF **SALE** 22.3

FOR BUYERS (UK)

These Conditions of Sale and the Saleroom Notices as well as specific Catalogue terms, set out the terms on which we offer the Lots listed in this Catalogue for sale. By registering to bid and/or by bidding at auction You agree to these terms, we recommend that You read them carefully before doing so. You will find a list of definitions and a glossary at the end providing explanations for the meanings of the words and expressions used.

Special terms may be used in Catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms, etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the Catalogue. These notices and terms will also form part of our terms and conditions of sales.

In these Conditions the words "Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd, the singular includes the plural and vice versa as appropriate. "You", "Your" means the Buyer.

Lyon & Turnbull Ltd. acts as agent for the Seller. Lyon & Turnbull Ltd. acts as agent for the Seller. On occasion where Lyon & Turnbull Ltd. own a lot in part or full the property will be identified in the catalogue with the symbol (A) next to its lot number.

A. BEFORE THE SALE

1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. All dimensions and weights are approximate only.

2. OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a Lot apart from our authenticity warranty contained in paragraph E.2 and to the extent provided below.

(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale. Our Condition Reports are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Reports do not affect the Buyer's obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

3. WITHDRAWAL

Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

4. JEWELLERY, CLOCKS & OTHER ITEMS

(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (Δ), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards of forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

(a) Bidders in the saleroom;

(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound be any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (†): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [Ω]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol § indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied.

You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale not any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites

We accept no liability for any Lots

which may be subject to CITES but have not been identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are exclude. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"**Auctioneer**" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"**Bidder**" a person who has completed a Bidding Form

"**Bidding Form**" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"**Buyer**" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "**You**" and "**Your**"

"**Buyer's Premium**" the sum calculated on the Hammer Price at the rates stated in Catalogue.

"**Catalogue**" the Catalogue relating to the relevant Sale, including any representation on our Website

"**Condition Report**" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"**Estimate**" a statement of our opinion of the range within the hammer is likely to fall.

"**Hammer Price**" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"**High Cumulative Value of Lot**" several Lots with a total lower Estimate value of £30,000 or above;

"**High Value Lot**" a Lot with a lower Estimate of £30,000 or above;

"**Lot**" each Item offered for sale by Lyon & Turnbull;

"**Purchase Price**" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"**Reserve**" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"**Sale**" the auction sale at which a Lot is to be offered for sale by us.

"**Seller**" the person who offers the Lot for Sale. We act as agent for the Seller.

"**Total Amount Due**" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"**VAT**" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"**Website**" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"**Artist's Resale Right**" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"**Knocked Down**" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"**Lien**" a right for the person who has possession of the Lot to retain possession of it.

"**Risk**" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"**Title**" the legal and equitable right to the ownership of a Lot.

GUIDE TO
BIDDING & PAYMENT

REGISTRATION

All potential buyers must register prior to placing a bid. Paddle registration must be completed in advance of the sale day. Please note that bidders at Lyon & Turnbull will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/ Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING LIMITS

Bidding levels in this auction will be capped. All new clients and clients who are looking to spend over £6,500 hammer may be requested by Lyon & Turnbull to submit a Bid Limit Request application and deliver to Lyon & Turnbull a deposit.

Please note, for this sale, anyone wishing to bid on lot 268 will be required to pay a £2,000 deposit. There will be no online bidding for this lot, so clients must register for telephone bidding or an absentee bid.

BIDDING

Registered bidders will be assigned a bidder number and given a paddle for use at the sale. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given on your registration form, which is non-transferable.

HOW TO BID BY COMMISSION/ ABSENTEE BID

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Please note that telephone bidding will only be available for lots over £3,000 and all bids must be booked by Thursday 3rd November. First come-first served basis.

Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register. Our sales are also available for viewing and live bidding through The-Saleroom, Invaluable, LiveAuctioneers, 51bidlive and Epailive (additional charges applicable).

PAYMENT

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

Payment can be made by Visa Debit, Maestro, Mastercard, Visa Credit or Union Pay cards. We do not accept card payments by phone. Please use our online payment service (provided by Opayo). You will find a link to this service in the email invoice issued after the sale or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

Inside Back Cover:
Lot 307 [detail]

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